IN THIS ISSUE: **THE MYSTIC REALM (Chapter X) ..... By Oscar H. Hawley**

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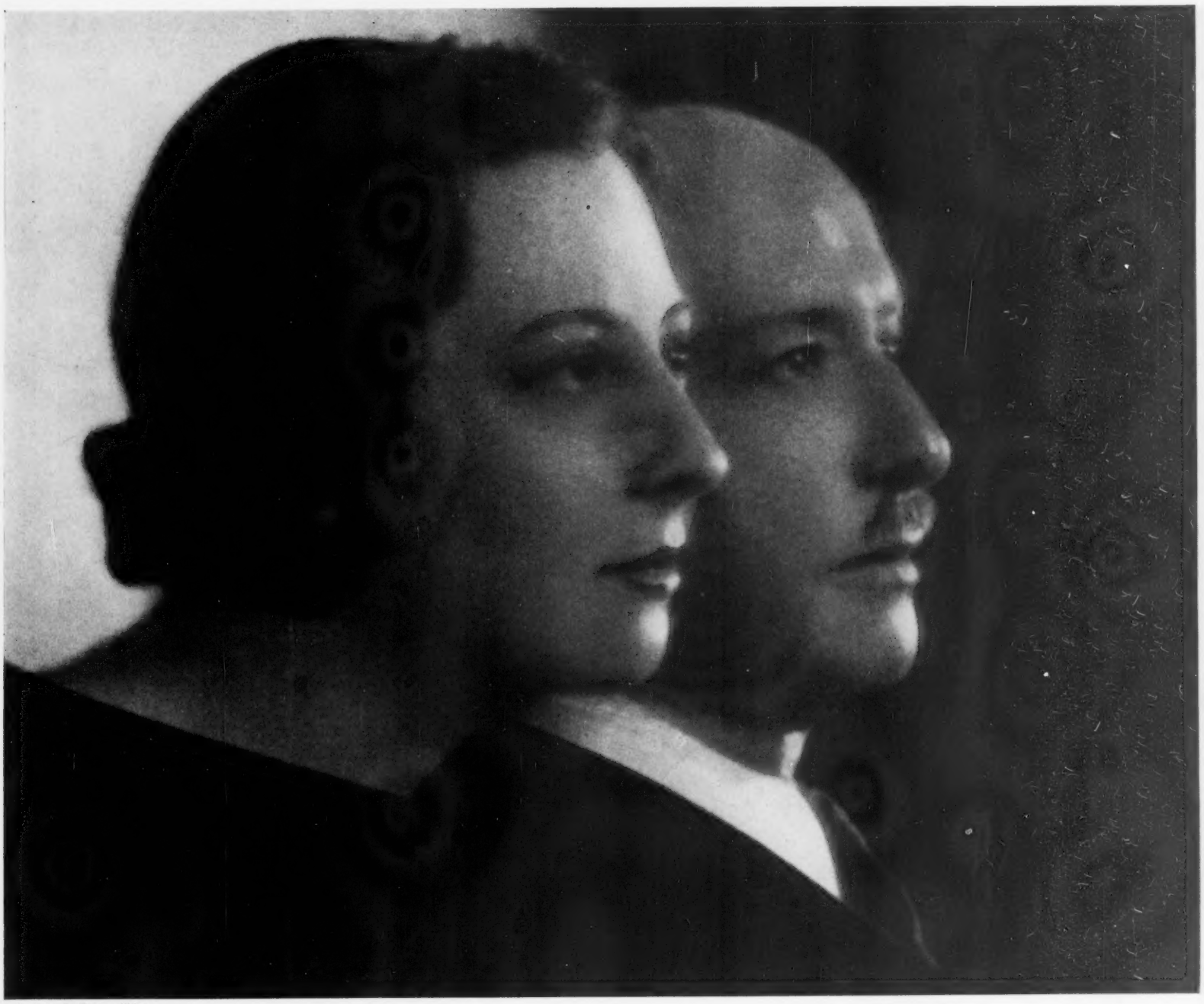

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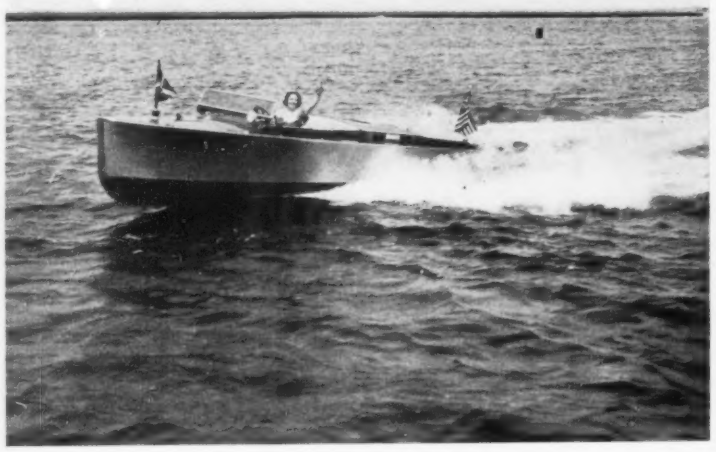
OSSIP GABRILOWITSCH, BRONISLAW HUBERMANN and ARTUR RODZINSKI
at afternoon tea in Florence.

CARMELA PONSELLE,
mezzo-soprano of the Metropolitan Opera Company, sang the Star Spangled Banner to an audience of 25,000 persons on July 8 at the Capitol Grounds of Washington, D. C. The services were held in memory of Mrs. O. H. P. Belmont and other leaders who won the first steps in women's fight for equality. She also sang Weep No More, a song composed by the late Mrs. Belmont. Miss Ponselle was accompanied by the United States Marine Band. She will give a concert in Washington, D. C., early in the fall.



LEONORA CORONA
speed-boating on Long Island Sound. Miss Corona interrupted her vacation to sing at the Cincinnati Zoo Opera. (Photo by Morris Rosenfeld.)

PHILLIP HARGRAVE,
ten-year-old pianist of Melbourne, Australia, played a series of eight concerts there recently. (Photo by Dickinson-Monteath Studio.)

MARIA MÜLLER
sang Eva in Die Meistersinger at the Berlin Staatsoper, thus completing three guest appearances at this opera house.

FRANCIS PANGRAC,
tenor soloist and teacher, and Mrs. Pangrac are conducting their usual summer classes at their New York studio and resting part of the week at a resort on Long Island Sound.

HOMER RODEHEAVER and WILLIAM S. WRIGHT,
president and music director, and secretary-treasurer and general manager, respectively, of the Song Festival Service which was held in Asheville, N. C., on July 26 and 27.

(At right)

MADAME POMPADOUR
in the person of Doris Kenyon, who interprets the character in the screen version of Voltaire, a picture soon to be released. Miss Kenyon will again fulfill engagements this season in programs of her Lyric Silhouettes.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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New York, Saturday,
July 29, 1933

London Has a Summer Orgy of Colorful Ballet Productions

Five Organizations Are Rivals for Public Favor While Economic Conference Labors—Serge Lifar, the Meteor—The Scattered Heritage of Diaghileff—Conchita Supervia a Lone Songbird—Yelly d'Aranyi Fills Westminster Abbey to Help Jobless

By CÉSAR SAERCHINGER

LONDON.—London is, at the end of its Season (with a capital S), enjoying a terpsichorean orgy. With the World Economic Conference going through all its travails and agonies in South Kensington, while four or five more or less rivalling ballet groups seek to divert both delegates and mere populace, one is reminded, in more ways than one, of Congress Dances, commemorating a similarly ominous period of history 100 years ago. Vienna has become London; the people are about as wise—and as frivolous.

The opening of the Conference coincided, as recorded in these pages, with the opening of the Jooss Ballet and and the première of The Green Table, a sardonic caricature of conferences in general. A few days later a grand gala night at Covent Garden made up for this rather snooty occasion, by being given in honor of the delegates, in the presence of the Queen. It was a grand night—the grandest night, in fact—of the Camargo Society, in which Karsavina, Lopokova and some other old Russian favorites have found an English refuge. There was nothing new—nothing that has not been described in the Musical Courier before—but the toilettes and the tiaras were out in full. There was one repetition, at which the *hoi-polloi* could catch a reflection of the glory next day.

Hardly had the Jooss troupe vacated the Savoy Theatre when Tilly Losch, another old favorite, appeared with an organization called Ballets of 1933, and offered Anna Anna, with music by Kurt Weill, of Mahagonny fame, Les Songes, with music by Darius Milhaud, and other slightly less modern but otherwise *recherché* offerings to music by Schubert, Mozart, *et al.* Anna Anna is a dancer footing it for the money to build the Fam-ily home down in dear Tennessee (Weill never saw it). Anna has two natures, one of which (Miss Losch) expresses her desire and her disillusion in marvelous gesture, while Anna No. 2 tells her story in song and takes the cash. The four males in the family comment in chorus and build up the home as the money flows in. At one point Anna No. 1 turns nasty and vamps the male half of a young and apparently happy couple, since the said male reads a newspaper—the source of all happiness these days. The divine and the ridiculous were close neighbors ever. . . .

LIFAR: PROMETHEUS AND FAUN

This brilliant if occasionally bizarre entertainment was happily interrupted on odd nights by the guest appearance of Serge Lifar and his own ballet from Paris. The agile Serge, last of a worthy line of Diaghileff *protegés*, gave us Prometheus to the music of Beethoven, and a selection of Diaghileffian delights, from the Afternoon of a Faun to the Spectre de la Rose. Alice Nikitina and Filia Doubrouska are his chief co-artists on the feminine side. The Prometheus is a rather fine adaptation, I fancy, of what Beethoven expected the "Creatures of Prometheus" to do; but Lifar does it with great virtuosity, *élan* and charm. His job is to teach them the meaning of modesty, but he soon compensates the audience (the smartest and "brightest" young audience in London these days) by his very realistic and anything but modest Faun. He is certainly the most popular among all the male dancers assembled here, and the audience does not spare noise in showing it.

The spirit of the late Mr. Diaghileff also reigns supreme in the Alhambra, where the Ballets Russes de Monte Carlo—the official description of the Diaghileff Ballet in its last phase—holds forth. Some new forces have been added to the old nucleus with Leon Woizikovsky as the male hero, and Anton Dolin as co-hero. Danilova, Tatiana, Riabouchinska, Karsova and other authentically Russian names abound. The principal novelty is Tschaikowsky's fifth symphony, served up as a ballet called Présages—a "creation" of Massine. The choreography, say the experts, is O. K. Personally I prefer the Beautiful Blue Danube, to music by Johann Strauss—music that was *meant* to be danced to. Another novelty was La Concurrence—the story of two tailors, their rivalry in securing customers and their reconciliation over the spoils. Auric's music is always amusing, if trifling. He has found his level here. Sylphides and other old stand-bys do the rest. Efrem Kurtz and Roger Desormière conduct.

Altogether London has not seen so much dancing since the giddy days before the last war—which is not intended as a sinister omen.

THREE SONGBIRDS THAT MAKE A SUMMER

Since last reporting on the musical doings of this metropolis, the halls have been virtually silent, except for the eloquence of various people with a cause, or a movement, or something to sell. For one exceptional night Wigmore Hall woke from its summer snooze to allow Conchita Supervia to delight a large and sweltering audience with Rossinian pyrotechnics, French "atmosphere" and—especially Spanish piquances such as Granados' Danza V. There is no one, to my knowledge, who can touch her in this particular specialty. Nor are there many people in the world who can take a two-octave run (in Rossini's Cenerentola) so smoothly. A delectable person and a unique singer. The audience was enthralled.

Another vocal entertainment was Mme. Engel Lund's who brought "songs from many lands." Her appearance, black and formidable, belied her performance, which was exquisite and full of humor, when called for. Mme. Lund is said to sing (and maybe speak) seventeen languages; fortunately she made us listen to only eight, including Icelandic (her native tongue) and Yiddish. Mme. Ann Thursfield completed the trio of lone recitalists by giving a "poet's recital" (stressing the poets—Goethe, Shakespeare, Verlaine, rather than the composer) in her usual intelligent manner.

TWO VIOLINS IN WESTMINSTER ABBEY

One more concert deserves attention, for more reasons than one, namely, that of Yelly d'Aranyi and her sister, Adila Fachiri, which literally filled the huge spaces of Westminster Abbey, with people here and there squatting on the cold stone floor. It was the climax of a tour—characterized by no less a personage than the Duke of York as a "pilgrimage of compassion"—in aid of the unemployed. Before this Miss d'Aranyi had played in the cathedrals of York, Hexham, Durham, Lincoln, Chichester, Winchester and Salisbury, to be followed by Gloucester, Bristol and Canterbury, and with equally salutary results. Bach, Purcell, Mendelssohn and Spohr furnished the material for the memorable occasion in Westminster Abbey.

Brilliant Band Festival Ends Music Season for Parisians

Paderewski Plays Benefit—Edna Breyman Completes Dance Series—Richard Tauber Sings Last Recital of Year

By IRVING SCHWERKÉ

PARIS.—The season passed on in a blaze of glory. It was really exciting, and the way it was done was brilliant, colorful and stirring. For three days the town and the welkin rang to the strains of martial music, wafted to the early July breezes by a festival of eight great military bands. Never was such a riot of gold and brass and color, never such a revelry of trumpets, drums and clarinets. Everything ever written or transcribed was played and blown into the ears of a populace as enchanted as it was proud and pleased. The Grenadier Guards band of England, the Scots Guards Pipers, the Belgian Royal Guides, the Spanish Republican Guards, the Italian Fleet, the Netherlands Royal Guard, the Brest Naval-base Band, the Czechoslovak Guards, tne Garde Republicaines of France. Festivity followed upon festivity, toot upon toot, blast upon blast. There was, of course, an imposing reception at the Hotel de Ville, or city hall, when speeches, congratulations, handshakings and a few lusty marches were in order. Then there was a ceremony at the Arch of Triumph, where all the bands met and deposited wreaths upon the tomb of the Unknown Soldier.

There were concerts in the Luxembourg Gardens—three bandstands going at once—at the Parc des Expositions, and in the evening at the Palais des Sports, when all the bands participated. The second day, they were received by the President of the French Republic, and gave a short account of their powers in the Tuileries. Then each organization went its way, so to speak—the Belgians and the Dutch, off to the Theatre de Verdure; the Czechs and the Spaniards to the Carré de la Marine; the Brestians and the Grenadiers to the Carré des Orangers; the Italians and the French to the Carré du Sanglier. That evening the Salle Pleyel resounded to the sonorous outbursts of the Spaniards, Italians and French, all united in perfect military harmony, while the rafters of the great Trocadero rang and trembled to the tunes of the British, Dutch and Czechs. Sunday afternoon there were concerts all over the place, and Sunday evening, the entire crowd made music at Versailles while the gushing fountains played and rippled. All in all it was a gorgeous festival, and a critic could not help consoling himself that he was not obliged to hear all of it.

HAIL THE CONQUERING . . .

Of late years I have not always been able to say perfect things about Paderewski's Parisian appearances, for he often neglected to come up to his own standards. But in his recital at the Theatre des Champs Elysées, which he gave for the benefit of intellectual Jews now refuging in France, his playing was imbued with the very truth of music. The program listed: Fantaisie chromatique et fugue (Bach), sonata in C sharp minor, op. 27 (Beethoven), sonata in F sharp minor, op. 11 (Schumann), Ballade in A flat, Nocturne in B major, Etude in A minor, Scherzo in C sharp minor, Mazurka in F sharp minor, Waltz in A flat and Polonaise in A major (Chopin). He had only to appear and the vast audience rose and overwhelmed him. The many encores that followed gave added pleasure.

ROME PRIZE CONFERRED

The French Institute awarded this year's First Rome Grand Prize for musical composition, to Robert Planel. The First Second Grand Prize went to Henriette Roget, who in 1931 had won the second grand prize. Henri Challau was given the Second Second Grand Prize.

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Bayreuth Opens with Hitler Present

(*Special cable to the Musical Courier*)

BAYREUTH.—The Bayreuth Festival marking the fiftieth anniversary of Richard Wagner's death opened on July 21 with a gala performance of Die Meistersinger. The atmosphere of this year's festival reflects the political changes in Germany since the last Wagnerian gathering. At the opening performance Chancellor Hitler, Joseph Goebbels, Wilhelm Frick and other high Nazi officials were guests of honor in the Wagner family box; a flag bearing the swastika emblem floated from the Festival Theatre, and brown-shirted guards stood at attention. The audience faced Hitler's box as he entered and applauded or made the Fascist salute, but the ovation was quickly hushed, as the Chancellor had caused printed slips to be issued stating that singing of anthems or other demonstrations were to be omitted "in respect for the works of the master." The production was a new one, staged by Heinz Tietjen. Karl Elmendorff, taking the place of Toscanini, conducted. The excellent cast included Maria Müller, Rudolf Bockelmann, Alexander Kipnis and Max Lorenz. The Festival Theatre was comfortably filled for the performance.

Great interest centered in the return of Richard Strauss to Bayreuth after many years' estrangement from the Wagner family, to conduct Parsifal on July 22. A feature was the artistic singing of Frida Leider as Kundry, which was one of the more notable elements of a performance that showed a certain lack of smoothness. Hitler and his suite were again in attendance. H.

Von Schillings, Berlin Opera Head, Passes

Known as Composer and Conductor, He Had Toured America as Leader of German Opera Company

BERLIN.—Prof. Max von Schillings, noted conductor and composer, died here on July 24 at the age of sixty-five. He had recently been appointed director of the Municipal Opera in Charlottenburg. His death leaves this important post to be filled by the National Socialist régime.

Prof. von Schillings was born in Duren, in the Rhineland. In accordance with his mother's wish his early education included training in music. He became so devoted to this branch of art that after he went to Munich to follow the family tradition and study law, he soon abandoned this course,

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Iturbi Founds New Orchestra For Mexico City Concerts

Permanent Organization for Annual Concert Series Formed by Eminent Pianist, Who Conducts Ninth Symphony Before Large Audience—Discussion of Modern Mexican Composers—Revueltas' Cuanahuac Analyzed

By ABEL PLENN

MEXICO CITY.—The orchestra which José Iturbi has organized here has been established on a permanent basis and will be known as the Iturbi Orchestra. The pianist is to return each spring to direct a series of concerts following his season in the United States. Iturbi inaugurated these concerts in May, thus carrying out an ambition that he had long nurtured to supplement his activities as a pianist with appearances as a conductor. His success in his new rôle was instantaneous. Following several earlier concerts, he offered one on July 7 whose program comprised Beethoven's third Leonore overture and his Emperor concerto, and, as the principal offering, the ninth symphony, which Iturbi conducted from memory.

In the concerto Iturbi, as both soloist and conductor, gave a notable performance, including an interpretation of the adagio whose like has seldom been heard in Mexico. But his reading of the symphony brought him the greatest measure of acclaim, the audience (which filled every available inch of space in the Politeama, the city's largest theatre) giving him an ovation which lasted half an hour, with cheers, waving of hats and thunderous applause. His concept of the mighty ninth was imbued with the spirit of the composer, but free of stereotyped and outworn traditionalism. Deep feeling and poetry colored his interpretation.

CREATIVE MEXICAN MUSIC

Turning from a particular event to contemplate the general aspect of Mexican cultural life, we find that with the lull which has settled upon Mexico's plastic arts movement in the past few years—due to a certain extent to the prolonged absence of the three most celebrated exponents of the movement (Rivera, Orozco, Siqueiros)—the incessant need for cultural expression is deflected to other forms for satisfaction. Among these, none can boast of a more logical *raison d'être* or of greater progress in

(*Continued on page* 10)

THE MYSTIC REALM

Chapter X, The Art of Chamber Music

(Twelfth Installment)

By OSCAR HATCH HAWLEY

TIME was when "chamber music" had a definite meaning in relation to the words—music in a small room—but today the words refer to music by a string quartet, piano trio, piano quartet, piano quintet, or pieces for ensembles ranging from two to half a dozen or more instruments. Nowadays these groups rarely play in halls seating less than 800, for, according to popular belief, "it would not pay."

"It would not pay." That is the phrase which describes accurately the low estate to which music—particularly chamber music—has fallen. Big business, which has invaded every field, debauched the painter, the sculptor and the composer, has laid its heavy hand on the most intimate thing in the field of sound and put it in the money-making class—turned artists into artisans who measure the quality of their performance by the amount of the gate receipts.

It is perfectly true that many of these organizations have started with high purpose, have been organized on the most unselfish basis, and have disbanded when it seemed certain that quality of performance would have to suffer with continued public appearance.

A Celebrated Chamber Group

Take the case of a certain celebrated string quartet, for example. Organized as a pet project by a wealthy music patron to play concerts for guests at his villa, the members were gathered from among artists of four nations and sworn to celibacy and devotion to their art.

After a few years of playing together, the quartet members got tired of being patronized in the eighteenth-century manner by a money baron, and began looking around for a manager. They went away with the blessing of their patron and soon began waxing fat and rich on profits of their concerts. For many years this group of four men played an average of 200 concerts yearly at prices ranging up from $1,000 a concert. In the fifteen years of their concert work in the United States and abroad, their income must have totaled several million dollars. Their income fell off when they were obliged to compete for business with the London String Quartet, Budapest Quartet, the Musical Art Quartet, Manhattan Quartet, Roth Quartet, and Gordon Quartet—to mention a few of the most prominent ones—and they decided to disband "because the quality of their performances was beginning to deteriorate." Concerts were given by this group before college audiences, women's clubs or on "artists' series" but never on their merits in honest competition with a good "talkie," a Cohan farce, or a musical comedy.

When I say "never" it must be understood that I mean in the hinterlands, because there are enough music students in the large cities (who would feel compelled to attend as part of their musical education) to insure good audiences in New York, Philadelphia, Boston, Chicago, San Francisco and Los Angeles. But in smaller communities a corporal's guard would rarely turn out to hear the greatest chamber music organization in the world on its merits, unless the concert were sponsored by some social group or organization.

The feeling for the magic of the beauty of sound is not contagious and is not to be contracted by association with other philistines who are "exposing themselves to Art" with the same hope of being infected. But association with the real lovers of music, those who would make any sacrifice to hear a new string quartet by a modern composer of merit, or who would travel many miles to hear an old and loved quartet—by Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Dvorak, Smetana, Tschaikowsky, Delius, Ravel or Debussy—that might lead in the course of a few years to an understanding of the nature of chamber music and a love for it. But it is not a feeling to be developed over night or through attendance at one or two concerts in the course of a year.

Gaining Discrimination

Continual association with this type of music, the repeated hearing of it—either through actual quartets, trios or quintets, or through phonograph records—that is the only way to develop a taste and love for this intimate class of music. It must be heard over and over again, the ideas of color as applied to orchestral compositions must be abandoned, the love for nuance in tone and rhythm must be cultivated, and eventually the listener comes to the discovery of beauty in chamber music.

The term "chamber music" comes from Germany and originated in the eighteenth century to describe the music and musicians of a prince's chapel—not music in a church but the official body of musicians retained by any prince, count or other member of the nobility, for the entertainment of his court. The musicians played in the evening, after dinner, while the prince and his guests chatted, or, if the music happened to be interesting, listened.

Beginnings of Chamber Music

Chamber music was conceived by Haydn, Boccherini and other composers of their day as a regular combination of instrumentalists requiring small space for their performance and not making enough sound to interfere with general conversation. The prince would have a few friends in to dinner. Afterwards, as they sat around the table drinking and smoking (as was the custom at that time), the chamber music would be called in to furnish a little diversion. When the gentlemen joined the ladies in the drawing room an hour or so later, the chamber music moved along and continued to function as entertainment.

It was many years later that composers found in this form a means of expression for their most intimate thoughts and feelings, and then the string quartet became the touchstone by which the quality of a composer's genius was measured.

Chamber music became popular with the gentry, and as music grew so grew the various groups used by composers to entertain their masters. As a matter of fact, the patrons themselves became infected and took up the study of music in a whole-hearted way, many of them becoming excellent performers on various instruments and some of them becoming composers of note. In the middle of the eighteenth century no member of the educated classes was considered equipped for life unless he had received a good musical education. (The heritage of that is the belief of mothers all over the United States today that little Mary can never shine in good society unless she proves herself a proficient pianist.)

"Johnny, come practice your clarinet lesson!" is a command in direct descent from the injunctions of Frederick II of Prussia to his children. He was a good flutist and he employed the most expert teachers (one of whom was Philip Emanuel Bach) for his court and children. He even invited Philip's father—the great Johann Sebastian—to come down and inspect a lot of newfangled instruments called pianofortes. (This Bach did, and gave it as his opinion that they were a passing fad and would never amount to much in music.)

After the string quartet, the most popular group was the trio for harpsichord, violin and cello. Then came quartets for harpsichord, violin, viola and cello, and finally music for piano quintet—the piano ousted the harpsichord late in the eighteenth century and from that time forward was used by composers and performers almost to the exclusion of any other keyboard instrument.

The harpsichord and clavichord made strenuous efforts at survival and their friends were very sure that the piano was merely a passing innovation. But that is exactly what stage-coach drivers thought about the steam engine, carriage makers about the automobile, auto manufacturers about the flying machine.

An Austere Art Medium

In listening to a string quartet or other chamber music organization, one must have an entirely different attitude of mind from that in listening to an orchestra, an opera, a wind band, a choral concert or a recital. In the case of the four strings, these represent four individual voices—soprano, alto, tenor and bass—and even the most complicated music is rather easy to follow in its development (unless it happens to be the extremely modern music which has neither tune nor figure nor very definite rhythm). But to hear any of the quartets from Haydn down to Tschaikowsky, Brahms, Dvorak (even Debussy and Ravel), is just a treat for the ears if one will listen to it in that spirit. Tunes are easy to follow through the various instruments as themes are developed (in major, minor, contracted, extended, fragmentary or complete) and it is a great pleasure on the first hearing of a quartet to watch and listen to its development.

It does not matter whether it is an unknown and unheard work of an early master or an untried and insignificant work of a new composer, the result will be the same if one listens with the intention of getting the most out of the music. One cannot attend a concert and expect to gain much spiritual pleasure from it unless one is an active participant; and being an active participant means being present with every function of mind and body, listening with concentration and with eagerness, noting how the composer avoids mannerisms and yet how evident it is that he cannot avoid a certain style that marks the work for his very own.

Then, also, there is considerable color if one looks for it. In the quartets of the eighteenth and early nineteenth century, color is almost entirely lacking. Composers did not understand the resources of the instruments as do the modern composers, and so the color attained by various string combinations, by harmonic overtones, by close harmony in the high registers, was never used, or if used came about as an accidental result of "voice-leading" and never as an end deliberately sought.

When the piano is added to a chamber group, it makes the music a little more complicated, but as the piano is such a familiar instrument, many people find the music for piano, violin and cello easier to understand and appreciate than the quartet; and the same applies to any combination in which piano is included.

Combinations of Varied Instruments

One hears much of the fact that in all combinations for chamber music all instruments are supposed to be on an equal footing—the second violin as important as the first violin, the cello equal to the first violin, etc., but that is only true to the extent that all instruments are necessary for the performance of the work. The music is never as difficult for the cello as for the first violin; the second violin part is always easier than the first. And, in any combination in which piano is included, that instrument is far and away the leader. Not only is the piano part sometimes of greater difficulty than that of any of the other instruments, but it is also the instrument around which all others are grouped to produce the music.

People speak of "violin" sonatas as though the piano were a secondary instrument. As a matter of fact, the piano part is sometimes much more difficult and much more important than the part for violin and these works are often called by their composers "sonatas for *piano* and violin." And so with other combinations. All trios without exception are for *piano* with violin and cello. Piano quartets are for *piano* with violin, viola and cello. (If one does not believe that the piano is important, one needs only to ask Fritz Kreisler, who plays piano equally as well as violin, or Harold Bauer, who plays violin as well as piano, or Mme. Marcella Sembrich, who plays either piano or violin as well as she sings.) So, when one listens to a trio for piano, violin and cello, or to a "violin" sonata, one should give principal attention to the poor pianist who (unless the combination happens to be Bauer and Thibaud, or Paderewski, Elman and Casals, or some combination of artists equally great) is usually relegated to the background.

Evolution of Patronage

The early composers put their tunes together for the entertainment of the nobility, and modern composers do the same with this exception: In early times every member of the aristocracy considered it cause for challenge to the duel if he was not asked to "sit in" and play chamber music. Today any member of the ruling classes would consider it cause for nothing less than a duel if asked to play an instrument in any kind of ensemble. The idea! Is he not able to pay others to play for him? Rather. That he should dirty his hands by touching a vulgar fiddle or a fastidious oboe, is quite repulsive to one who hires his football played for him, or engages others to do battle royal for him in the prize ring.

But time was when people enjoyed meeting for an evening to play string quartets or piano trios. There are, to be sure, such groups still in existence. I knew one in the university—three young professors—and what lovely music they made for their own pleasure. But, as the world becomes more and more industrialized and commercialized, the love for intimate contact with art seems to be dying.

It may be that we are on the way to some new system of civilization in which the spiritual element is to be recognized only as one of the lost processes (like the varnish for the Stradivarius violins or the steel for the blades of Toledo), and in which all worth will be judged by its value in commercial credit. Ah, well! we are not there yet and while there is still time let us enjoy what we have.

Participation in Music Making

To get the greatest enjoyment out of music—to really appreciate music to its full—one must take part in it. If one can play a fiddle or a horn or any other instrument and can "sit in" and play with a group of others, one will get so much more enjoyment than by just listening, for the passive attitude in music becomes extremely boring. It is not difficult to learn to play simple music on any instrument, and a great deal of pleasure and spiritual gratification can be had by playing very simple music.

The piano is the most difficult of all instruments to play because one must follow music for two hands at the same time. If one learns the piano—even to be a moderate player—all other instruments become easy. If one does not have access to a piano, then there are the flute, the clarinet, the saxophone, the cornet, the trumpet, the trombone, the baritone, the oboe, the bassoon, the glockenspiel (bells), the xylophone, the drums and traps, the tympani, the harp, the banjo, the guitar, the mandolin, the mouth organ, the jews'-harp and in addition all the members of the string family. But if one has no money to buy one of the instruments mentioned, one can still have personal contact with music through singing.

How can one sing without a voice? I think that has frightened more people away from expressing themselves, giving vent to their emotions, than any other one thing in music. They feel that in order to express themselves in song, so that the music will be a pleasure to themselves and others, they must have certain qualities in the voice, a certain beauty of tone, a certain way of uttering words and breathing; and that unless they have those qualities and understand how to breathe and pronounce as the great artists do, they are not qualified to sing at all.

This is utterly foolish. Perfection has not been reached even by great artists, and the grades between the lowliest of singers and the highest in the art are so many that there is a place in one of them for the humblest soul that lives. What does it matter how the tones sound to others when what you are doing is for the gratification of your own soul and not for the edification of the multitude? No matter how cheap and insignificant the song, unburden yourself of the woes and joys that are filling your heart and wanting expression. Sing! And you will find more joy in living than you have ever had before.

One does not have to be a lover of classical music to find happiness through the medium of sound, but if one starts out to find out why others get such satisfaction from music one is likely to end up as a devotee of all that is best—and when I say "best" I mean the fine things for orchestra, chorus, choir, string quartet, piano trio or quintet, violin, piano, cello, cornet, trombone, flute, horn or other instrument or combinations.

If one really wants to appreciate music in the highest sense, one may do so through study and observation. One may start out by singing the songs of Irving Berlin or other popular tune wanglers and finish by finding beauty in the suites of Respighi and Stravinsky. The door is open to all.

The Role of the Amateur

But for true appreciation of chamber music one must be a part of it, as I was during the first two years of my initiation into the "mystic realm." Since that time I have heard many strange combinations under the guise of chamber music and have taken part in many performances, and I have changed from intolerance towards the amateur to a believer in him as the saviour of our art. It must be rescued from the professional exploiter and given back to the people; and it can never be given to them by the Thousand-Dollar-a-Night string quartet, by the Two-Thousand-Dollar-a-Night violinist, nor by the Four-Thousand-Dollar-a-Night singer. When one reads in the papers that the receipts for Signor Bilbasco's recital in Madison Square Garden were above $26,000, one should blush with shame that this art has been ballyhooed to competition with the prize fight (and in the home of the prize fight, too).

I do not say that I do not enjoy music that has been paid for. I do enjoy it. I positively delight in the perfection of performance, and whenever I hear the Chicago, the New York Philharmonic Symphony, or

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Smallens Directs First Dell Concerts

Rapee Follows Conducting Varied Programs—Traviata Second Opera of Season

PHILADELPHIA.—The first night of the summer concerts by the Philadelphia Orchestra brought a capacity audience to Robin Hood Dell, July 6, to hear a program under the artistically exacting baton of Alexander Smallens.

After the playing of the Star Spangled Banner, the program opened with the overtue to Wagner's The Flying Dutchman, followed by The Afternoon of a Faun (Debussy) and Strauss' Don Juan. The second half of the program contained the symphony of the evening, Brahms' No. 1 in C minor, which was given a remarkably fine reading by Mr. Smallens and received most enthusiastically by the audience.

SECOND PROGRAM HOLDS FRANCK SYMPHONY

Keeping the same pattern for a program, Alexander Smallens opened the Friday evening concert with another overture, that to Weber's Der Freischütz. Other numbers were scherzo and nocturne from the Midsummer Night's Dream music of Mendelssohn and Tschaikowsky's Romeo and Juliet, the last being perhaps outstanding in an adeptly performed group. The symphony was Cesar Franck's in D minor, in which Mr. Smallens made much of the recurring themes in their different guises.

KAUFMAN SOLOIST IN GERSHWIN WORK

The Saturday evening list began with a poetic reading of the prelude to Act 1 of Wagner's Lohengrin. Next came concerto in F by George Gershwin, with Harry K. Kaufman, head of the department of accompanying at the Curtis Institute, as soloist. Mr. Kaufman played with his usual distinguished artistry and Mr. Smallens did fine and sympathetic work with the orchestra. Completing the first half were two short Ravel numbers, Pavane and La Valse.

After the intermission Tschaikowsky's symphony No. 5 in E minor was given a beautiful performance, particularly in the second and the third movements. The audience recalled Mr. Smallens many times.

PREMIER POP CONCERT

Sunday evening brought the first of the scheduled "pop" concerts with Mr. Smallens again conducting. The first part was made up of overture to The Merry Wives of Windsor (Nicolai), the Unfinished Symphony of Schubert, Artist's Life (Strauss) and Marche Slave by Tschaikowsky. The second half held Rossini's overture, William Tell, Caucasian Sketches by Ippolitoff-Ivanoff; and suite from the ballet Sylvia by Delibes. It was a colorful program, well performed and the audience showed its pleasure and appreciation by prolonged applause.

ERNO RAPEE SUCCEEDS SMALLENS

After two nights of opera, the orchestra took the stage again at Robin Hood Dell, under the direction of the first guest conductor, Erno Rapee. The feature of his opening program was Brahms' symphony No. 2 in D, which Mr. Rapee gave a more or less routined reading, with here and there some unusual effects. The rest of the program was made up of Weber's overture Euryanthe; Massenet's Scenes Pittoresque and Respighi's Pines of Rome in which the proverbial nightingale proved very elusive.

The Thursday evening program under Mr. Rapee opened with overture to Midsummer Night's Dream (Mendelssohn), followed by a fantasy from themes from Hansel and Gretel (Humperdinck), three dances from the Bartered Bride by Smetana and Strauss' Ein Heldenleben. The last was particularly well received. Mr. Rapee was at his best in interpreting the full orchestra effects, so characteristic of Strauss.

BEETHOVEN, WAGNER AND TSCHAIKOWSKY

A Beethoven-Wagner program was presented by Mr. Rapee on Friday evening, the former represented by overture Leonora No. 3 and fifth symphony, the latter by overture Rienzi, Siegfried Idyll, Siegfried's Rhine Journey and the Ride of the Valkyries. Mr. Rapee did some of his best work in the Wagner numbers, particularly in his interpretation of the Rienzi Overture.

The Saturday evening program contained two symphonies, Beethoven No. 1 and Tschaikowsky No. 4. Both were given satisfactory readings, with Tschaikowsky the better of the two, having more color and vitality to it. The remainder of the program was made up of Mozart's Marriage of Figaro; Badner Mad'ln by Komzak, Les Preludes of Liszt and Ravel's Bolero.

SECOND POP CONCERT

Another "pop" concert and Mr. Rapee's last evening as guest conductor brought out a large and enthusiastic audience on Sunday evening. The first half consisted of overture Semiramide by Rossini. Tales from Vienna Woods and Pizzicato Polka by Strauss-Baron, Three Miniatures, Country Gardens and Tune from County Derry by Grainger, Arkansas Traveler by Guion and finally Liszt's Second Hungarian Rhapsody. The second half opened with Chabrier's Espana, followed by excerpts from Bizet's Arlesienne Suite, Leoncavallo's Pagliacci, Tschaikowsky's Barrel Organ effectively scored for wood wind and a few percussion instruments, Mascagni's Cavalleria Rusticana and Pucciniaria by Puccini-Baron.

LA TRAVIATA PRODUCED

The second opera of the summer season, Verdi's La Traviata was produced at Robin Hood Dell on Monday evening with a repeat performance on Tuesday. As on the opening night, the scenic and lighting effects were excellent and the cast an outstanding one. The rôle of Violetta was sung by the brilliant coloratura Josephine Lucchese. She was in the best of voice and sang with delicacy and artistry and in appearance and acting was a most convincing Violetta. Mario Duca, American tenor, making his first appearance here as Alfredo did some exceptionally good mezza voce work. Alfredo Gandolfi of the Metropolitan Opera Company, gave a striking vocal and dramatic portrayal of Germont. The smaller parts were well handled and the chorus and ballet did interesting work. Much credit must go to Alexander Smallens, who conducted. The audience showed their appreciation throughout and gave him an ovation, just before the curtain of the last act. E. F. S.

Aida Presented Outdoors In Oklahoma

10,000 People Applaud 325 Local Participants

TULSA, OKLA.—This summer Tulsa successfully completed the biggest musical undertaking in the history of this entire section of the country. Aida was presented outdoors at popular prices July 14 and 15, with a cast of 325, under the personal direction of Carlo Edwards of the Metropolitan Opera Association.

In spite of heavy rains and high winds which perversely waited forty days to visit Tulsa on the exact opera dates and made one postponement necessary, 10,000 people heard Oklahoma's first outdoor grand opera, comprising an audience drawn from Tulsa's own 130,000 population and visitors from all sections of the country. It was generally conceded that the presentation was triumphantly successful as an artistic effort and civic occasion, and as an indication that grand opera can and will be popularized in the provinces as well as the cosmopolitan cities of America.

CIVIC INTEREST IN PRODUCTION

Tulsa, largely famous for its oil derricks and over-night millionaires, is proud of this latest cultural achievement which far surpassed anything of the sort ever before accomplished in Oklahoma, but it gives full credit to Carlo Edwards, who voluntarily and without monetary recompense, took on himself one of the hardest jobs in the variegated history of the state. He had full civic cooperation, and an able and willing corps of assistants, headed by Dean Albert Lukken, of the University of Tulsa School of Fine Arts, who was business manager, chorus master and prompter.

The infinite details of costuming, the construction of scenery in a limited space, the necessity for illusions in a practical setting, all meant work and trouble. And it was done in a 105-degree temperature, climaxed by a heavy storm the morning of the first performance, necessitating frantic repairs to damaged scenery.

LOCAL TALENT EMPLOYED

Of even more enduring consequences than the presentation of the opera itself, is the impetus it gave to the development and encouragement of native talent, which was one of the original purposes of the endeavor. Edwards and a committee personally toured the state in search of talent, and the discovery of several promising young singers rewarded them.

Notable was the selection of Lela May Flynn, twenty-year old soprano from Shawnee, Oklahoma, to sing the Aida rôle on the opening night, without any previous experience whatever.

Other principals in the cast were singers of more training and experience.

Forrest Lamont, tenor of the defunct Chicago Civic Opera Company, the only out-of-state singer to appear in the cast, sang the rôle of Radames.

Another fortunate occurrence was the securing of Tulsa's own June Runyon, also formerly with the Chicago Civic Opera Company, as *premiere danseuse* for the local Aida. The ballet, recruited from home talent ranks and trained by Bess B. Roberts, provided exquisite bits of beauty and contributed greatly.

The eighty-piece symphony orchestra, together with a local forty-piece band, was trained by its own conductor, George C. Baum. The orchestra's performance was excellent.

STARLIGHT CONCERTS

The work on the opera was done by the orchestra in conjunction with its regular weekly series of Starlight Concerts, of which Aida was the sixth. This is the third summer for these outdoor concerts, and this year the attendance has averaged around 2,000 each week. Popular prices have always been maintained, remaining at twenty-five cents except for Aida, when general admission went to fifty cents. Box office receipts in every case go to offset expenses and to compensate the fifty professional players. Non-professionals receive only weekly carfare. Soloists are usually selected from among local or state musicians, with an occasional importation. Already this season Paul W. Jors, Chicago baritone, and Rollin Pease, American baritone, oratorio and concert singer, have come into Oklahoma to sing with the orchestra.

In the winter the University Orchestra presents a concert series in Convention Hall, providing heavier music suitable to the time and place. Frequent light opera and popular hot weather numbers appear on the summer programs, but the standard of excellence is always rigidly maintained by Conductor Baum. V. D. M.

Gallo Announces San Carlo Opera Season

Fortune Gallo announced that on July 27 he would open in Philadelphia's Convention Hall a country-wide tour of his San Carlo Opera Company. "Opera served to the public in a thoroughly artistic manner and at the lowest possible prices of admission" is Mr. Gallo's creed. Therefore he will charge on a scale ranging from twenty-five cents to one dollar.

Mr. Gallo says, "This year it has become apparent that America is ready for a steady diet of operatic music. Opera in English interests the American public I am sure, and the time is near when such operas will become a reality. I am convinced that this movement will develop the musical taste of the younger generation, and that eventually the American singer and composer will come into their own. It is my desire to inculcate the love of opera among the youth of this country and I have decided to give matinees especially for children who will be admitted at ten cents each. These matinees will be sung in English."

Sir Hamilton Harty Conducts Hollywood Bowl Broadcast

Sir Hamilton Harty will be guest conductor of the Hollywood Bowl concert tonight. This is the third of a series of eight broadcasts over a National Broadcasting Company network from the California stadium. In addition to Sir Hamilton, who will conduct both the July 29 and August 5 broadcasts, Pietro Cimini, Charles Shepherd and Bernardino Molinari are to wield the baton in the series, which continues up to and including September 2. Nicolai Slonimsky and Father Finn were heard in previous broadcasts.

JOHN CHARLES THOMAS

will give three recitals at Town Hall, New York, next fall before beginning his season as a member of the Metropolitan Opera Company.

A New Music Building for Miami

Bertha Foster, director of the music department at the University of Miami, passed through New York recently and told the Musical Courier of the fine plans for music in her city, which are rapidly nearing completion. Of paramount importance is the gift of Mrs. Charles Lyon Krum of a building on Miami Beach to the conservatory, to be erected during the coming winter. Miss Foster also said that in the fall the University of Miami Symphony Orchestra would be resumed and the conductor announced in the near future. It will be remembered that this orchestra was organized several years ago by Arnold Volpe and concerts were given in Miami and Coral Gables. During the coming season the Junior Orchestra again will be under the direction of Walter Grossman. R.

Soloists with Chautauqua Symphony Orchestra

CHAUTAUQUA, N. Y.—Among this season's soloists with the Chautauqua Symphony Orchestra, Albert Stoessel, conductor, are Ernest Hutcheson, John Erskine, Georges Barrere, Susan Fisher, Charles Kullman, Georges Miquelle and Mischa Mischakoff. Others on the list include Mr. Stoessel himself as violin soloist, and Mary Van Doren, Horatio, Connell, Clarence Reinert, Josephine Antoine, Florence Vickland, Alma Milstead, Joan Peebles, Marion Selee, Charles Haywood, Roland Partridge, Warren Lee Terry, Willard Young, Julius Huehn, Raymond Middleton, George Newton, Floyd Worthington, Harold Boggess and Roderic Cross.

San Francisco Inaugurates Summer Symphony Concerts

Series Successfully Opened with Hadley Conducting—Lert Makes Local Bow at Second Event

SAN FRANCISCO, CAL.—Pleasantly recalled as the conductor of the San Francisco Symphony Orchestra from 1910 to 1915, Henry Hadley, who directed that organization in the opening concert of the present summer symphony series given under the auspices of the Summer Symphony Association, was accorded the sort of a welcome that is reserved only for an old and highly esteemed friend. Dr. Hadley drew to the Exposition Auditorium an audience that was both large and fastidious. His choice of program included two works from his own pen, the Chinese Suite (written during one of his recent visits to the Orient and depicting scenes in the streets of Pekin), and the tone-poem, Lucifer. In addition to these compositions, Dr. Hadley offered two items from Edward MacDowell's Indian Suite entitled Dirge and Wartime, Humperdinck's overture to the Königskinder and de Falla's El Amor Brujo.

HADLEY RECEIVES OVATION

Hadley was at all times masterful in command, penetrating with clarity into the scores. He held a firm yet flexible beat and was clear and unmistakable in his mute directions. What is more, he obtained a quick, unanimous, willing and eloquent response from the orchestra. Because of his fine performance, Dr. Hadley, at the conclusion of the program, received an ovation that was long and heartily sincere.

LERT MAKES SAN FRANCISCO DÉBUT

Making his San Francisco entry in the second concert of the Summer Symphony Series, Richard Lert, young German conductor, led the San Francisco Symphony Orchestra in an all-German program that was light in mood and of popular appeal. It began with the Allegretto and Minuetto from Schubert's third symphony in D major and was followed by Haydn's symphony in D major, Johann Strauss' Emperor Waltz, the second movement from Mahler's second symphony, suite from Richard Strauss' Der Rosenkavalier, and Johann Strauss' overture to Gypsy Baron.

In the Haydn symphony, as in the Rosenkavalier suite, Mr. Lert showed conclusively that he possesses a fine sense of orchestral values and a strong feeling for rhythm. Phrasing and dynamics mean much to him. His readings of his various numbers showed sensitive appreciation of proportions and a nice adjustment of balance and expressive details. The climaxes were skillfully developed, and the reading of the Rosenkavalier suite in particular revealed not only a genuine affection for the score, but a considerable degree of imagination.

Mr. Lert made an emphatic hit with his audience and was given a vigorous demonstration of this fact. In the auditorium were many prominent people, including Vicki Baum, author of Grand Hotel, who is the wife of Herr Lert. C. H. A.

National League of Penwomen Holds Convention in Chicago

Three Day Session Offers Many Musical Works of Feminine Composers—Chorus of 7000 Sings at Fair—Polish Festival Given—Glenn Dillard Gunn Plays Fine Piano Recital

CHICAGO.—Chicago harbored the mid-administration congress of the National League of American Penwomen at the Stevens Hotel from July 12 to 15 inclusive, and the International Council of Women at the Palmer House during the week of July 17.

Illinois women composers were the hostesses and Phyllis Fergus, national chairman of music, had charge of the music programs for the League of Penwomen which presented a distinguished group of artists in three events. The visiting composers (representing ten states) in attendance included: Kathryn Bemis-Wilson, Missouri; Annabel Morris Buchanan, Virginia; Marjory Eastwood Dudley, South Dakota; Lydia Henninger, Missouri; Mary Carr Moore, California; Louise Harrison Snodgrass, Ohio; Gena Branscombe, New York; Louise Crawford, Iowa; Dorothy Emery, Washington, D. C.; Helen de Lashmutt, Maryland; Marie Seuel-Holst, Wisconsin, and Bonita Crowe, Georgia.

Musical programs comprising works by the visiting composers were presented at the Authors' Breakfast, on July 13, at a Century of Progress Hall of Science, and at the concert and reception in the North ballroom of the Stevens Hotel, July 14. At the authors' breakfast only works of Ohio composers were given in honor of Clara Keck Heflebower, national president, who is from Ohio.

At the July 14 concert, which was the outstanding musical event of the meeting, the following composers were programmed: Annabel Morris Buchanan, Marie Seuel-Holst, Kathryn Bemis-Wilson, Alma Steedman, Mary Carr Moore, Marjory Eastwood Dudley, Helen Matthews de Lashmutt, Louise Crawford, Dorothy Radde Emery and Gena Branscombe.

Their compositions were performed by members of the Woman's Symphony Orchestra of Chicago under the direction of Ebba Sundstrom, Evelyn Randall, May A. Strong, Margaret Lester, sopranos; Dorothy Volkman, contralto; Elena de Sayn and Leo Pevsner, violinists; Lucile Vogel Cole and Helen Leefelt, pianists; Lutar Hoobyar, tenor; Harlan Randall, baritone, and a selected chorus of forty women's voices.

The concert was a huge success for all participants and each composition deserves a special paragraph but as this letter has to be curtailed due to the many musical activities here during the week, all the composers are jointly congratulated. It might be mentioned that the choral cycle, Youth of the World by Gena Branscombe, is a work deserving more than passing comment; likewise the excerpts from the opera, Davide Rizzio by Mary Carr Moore, both of which won the high approval of the select audience.

VAST CHORUS SINGS FOR LUTHER DAY AT FAIR

A massed chorus of four thousand adults and three thousand children sang during the Century of Progress Sunday at the Luther Day celebration of the Lutheran Synod of Missouri at Soldiers' Field July 16 and again on July 17 at the Hall of Science Court of Honor. Selected from the 160 Lutheran choirs from Chicago and suburbs, the great chorus assembled on the mammoth stage at Soldiers' Field sang impressively under the leadership of J. G. Schmid, Praise the Lord by C. Stein and Psalm 98 by W. Sassmannhausen and joined with the assembly in other hymns and the Walther League song.

POLISH FESTIVAL AT AUDITORIUM

The Chicago Philharmonic Orchestra, of which Richard Czerwonky is conductor and Charles Cukor manager, inaugurated the Polish week of hospitality with a concert at the Auditorium on July 17. The program served to introduce Jerzy Bojanowski as guest conductor and Alexander Karczynski as general choir director. Many novelties were offered by those two conductors, who programmed compositions by Polish composers, many of whom were known here only by name. The program was opened with a symphonic poem by L. Rozycki entitled Anhelli, which was beautifully played by the orchestra. The work has merit, but like M. Karlowicz's symphonic poem, The Eternal Songs, it is too lengthy. Nevertheless, we are indebted to Conductor Bojanowski for introducing the works here. As to the conductor, he is a master of the baton and we can appreciate his popularity in Warsaw, where he headed the orchestra for many years. He is a poet, an artist; his beat is facile, and even with an orchestra new to him he obtained remarkable results.

The chorus of one thousand of the Allied Polish singing societies of Chicago is a mixed choir which sings Polish folk songs with authority. They carry that note of pathos and tenderness so indicative of the Poles. They have been well trained and Director Karczynski obtained fine results. On the lengthy program there were compositions by Sikorski, Rozycki, Raczkowski, Lachman, Wiechowicz, Kazuro, Maciekewski, Karczynski, and Noskowski. Michel Wilkomirski, Chicago violinist, played the concerto by N. Karlowicz in a manner entirely to his credit.

CHICAGO MUSICAL COLLEGE ARTIST RECITALS

The summer artist series of the Chicago Musical College is attracting the attention of the many music students now in the city. On July 18 the Punch & Judy Theatre was practically filled when Glenn Dillard Gunn gave an all Beethoven program. Dr. Gunn, the able critic of the Chicago Herald Examiner, a lecturer, teacher and conductor, was labelled by the late James Huneker "the Chicago pedagogue." Dr. Gunn lived up to that reputation in Beethoven's C sharp minor sonata and the Andante favori. That Dr. Gunn finds time to practice sufficiently to give recitals shows what can be accomplished in twenty-four hours. Teaching a large class at the Chicago Musical College, attending all the musical activities here, writing reviews and lecturing, Dr. Gunn must work at least fifteen hours a day. He is indefatigable and yet once in a while he who remonstrates with many pianists faces the public and shows his conception of how the classics and the moderns should be played. Often we agree with his conceptions except in pedalling. Dr. Gunn has a tendency to use the damper pedal too much and this was manifested especially in the Andante favori.

A joint recital was presented in this series on July 20 by Florence Jepperson Madsen and Ethel Evensen, summer guest teachers at the College. Artist students were heard on July 22 in a miscellaneous program.

PARADE OF STARS

"Parade of Stars," such was the announcement we received from the Congress Hotel announcing a benefit performance for Chicago's needy children on July 19. The Joseph Urban room at the hotel was the place and the attractions included the appearance of several favorites of the stage, screen and radio. In the latter category there was Belle Forbes Cutter, one of the pioneers of the radio, who achieved on this occasion her customary success with her fine singing of ballads. Mrs. Cutter has been called the "feminine John McCormack." She is a balladist *par excellence*, for she has a lovely soprano voice. Her enunciation might be modeled by many singers.

LOUISE SNODGRASS' COMPOSITIONS HEARD

Compositions by Louise Harrison Snodgrass, of Cincinnati, O., were presented during the congress of the League of Penwomen at the authors' breakfast in the Hall of Science at the Century of Progress and at the poetry luncheon at the Stevens Hotel, July 13 and 14. Her songs for baritone—With All of Dublin Looking On, Mountain Love Song and London Girl were sung by Norman Cordon. Sonia Sharnova, contralto, presented her Star Wishes, The Still of Evening and You are the Tide and artists from the studios of Dr. Hadley Outland sang her chorus, Seekin' (for three part women's voices). All these numbers met with instant approval.

AMERICAN CONSERVATORY RECITAL

The recitals given in conjunction with the conservatory's summer master school are proving popular with students, teachers and the general public. Kimball Hall is filled to the doors for every program, many standing in the back. The July 19 concert brought Heniot Levy, panist, and Herbert Butler, violinist, two of the conservatory's leading teachers. Schumann, Chopin, Strauss and Levy numbers showed Mr. Levy in fine form and brought his usual artistic success. With the assistance of Jacob Hannemann at the piano, Mr. Butler played Grieg, Butler, Fairchild and Sowerby compositions in such manner as to gain the approval of the listeners.

BERTHA OTT TO PRESENT SHARNOVA

A recital by Sonia Sharnova, contralto, will be given at the Studebaker Theatre on August 20 under the direction of Bertha Ott, for the benefit of the Tribune Free Ice Fund. A committee of prominent society women is sponsoring the event.

CZERWONKY HEARD IN CHICAGO CONSERVATORY SERIES

Due to an injured hand, Edgar Nelson, pianist and director of the Chicago Conservatory, was unable to participate in the recital at Kimball Hall on July 19, which left Richard Czerwonky to assume the responsibility of the entire program. The incident disturbed the resourceful violinist not at all, judging from the aplomb and assurance with which he played a full violin program. Mr. Czerwonky added the Mendelssohn E. minor concerto to the list he had previously programmed and gave it as brilliant a performance as he did the Vitali Chaconne, Bruch's Concert Piece and a number of shorter works including several of his own.

WEEK'S MUSIC AT A CENTURY OF PROGRESS

Beginning July 16 with the regular weekly community sing in the court of the Hall of Science, preceding the Arcturus lighting ceremony, the Chicago Friends of Music presented an attractive week of music at A Century of Progress. This program was in charge of the Lions International. The Girls' Drum and Bugle Corps of Sheboygan, the Indiana State Band, and the male quartet which is this year's winner at the Lions' contest, participated. On July 17, from the Floating Theatre the Umbrian Singers (directed by Elmer Simpson) gave a program of American Negro spirituals. This group is the oldest colored singing organization in Chicago. George Connolley, seventy-five-year old tenor, appeared as soloist.

Three special programs were presented in the court of the Hall of Science during the week: on July 17 the Lakeview Musical Club gave the program; July 19, the Seventh District Chorus under the direction of Mrs. Baldwin repeated the same program that had proved so popular on June 30; and on July 21, the Columbia School of Music Chorus, under the able direction of Louise St. John Westervelt, entertained World's Fair visitors with one of the finest programs in the series. The Friends of Music have also arranged to supply the music for the Sunday morning worship at Camp Whistler in the Fair grounds.

During the week of July 16 two performances daily of Eleanor Everest Freer's one act opera, Legend of the Piper were offered at the Little Theatre on Enchanted Island. The repetition of the opera necessitated double casts for some of the characters. Leroy Wetzel conducted all performances and Harvey Howard was the stage director.

Cyrena Van Gordon, Metropolitan Opera contralto, a favorite here since her performances with the former Chicago Civic Opera, sang at the concert at the dedication of the German-American building on Northerly Island, July 18, and won the instant approbation of the vast throng. Associated with her on the program were Hans Muenzer, violinist; Margaret Koch, dancer, and Esther Payne Muenzer, pianist. Venetian Night at the Floating Theatre on July 18 enlisted the services of Frida Savini, soprano; Ada Paggi, contralto; the Chicago Civic Opera Chorus school (Attico Bernabini, conductor), and Nina Mesirow Minchin, pianist.

The Munday Choristers gave a program at the Floating Theatre on July 19.

A Century of Progress presented Victor Grabel's Chicago Concert Band with Alice Mock, soprano, and Forrest Lamont, tenor, as soloist, in a program on the Floating Theatre, July 20. Besides singing operatic arias, Miss Mock and Mr. Lamont joined forces for operatic duets.

A gala concert honoring famous women of the world here for the convention of the International Congress of Women, by the Woman's Symphony Orchestra of Chicago, on July 21, in the Hollywood Auditorium at the Fair, was sponsored by the Illinois Federation of Music Clubs. The orchestra of 100 musicians, conducted by Ebba Sundstrom, played Dvorak's Carnival overture, Tschaikowsky's fourth symphony and the Rimsky-Korsakoff Capriccio Espagnol in convincing manner. The concert was doubly interesting in that Carrie Jacobs Bond, American woman composer, introduced the Woman's Symphony Orchestra to radioland over the Columbia and National Broadcasting systems on this occasion.

MUSICAL PROGRAMS FOR COUNCIL OF WOMEN

During its conference at the Palmer House during the week of July 16, the International Council of Women heard several musical programs through the good offices of the National Federation of Music Clubs. Margaret Gent, contralto; Grace Nelson, pianist, and Oscar Chausow, violinist, contributed to the July 18 program, arranged by Margaret Lester, chairman of the Chicago district of the Illinois Federation of Music Clubs. Five hundred school children in foreign costumes, from the Chicago Federation of Music Settlements, were heard on the evening program of July 17. Margery Maxwell, prominent soprano, was scheduled for a program of songs on July 18, and Rudolph Ganz and Mollie Margolies played a group of two-piano numbers on July 19. All these programs were given in the Red Lacquer Room of the Palmer House.

An international music conference took place on July 22. Ruth Haller Ottaway, chairman of music for the National Council of Women of the United States, and the representing music member on the International Arts Committee, presided. There were round table discussions in the morning led by Rudolph Ganz, and addresses by Ann Shaw Oberndorfer, Glenn Dillard Gunn and Margaret Streeter. At the luncheon, July 22, of which Mrs. Ottaway was chairman, Dr. Frederick Stock spoke on Outstanding Musical Developments in England, Italy and the United States; John Alden Carpenter, on the Support of Native Music in England, Germany, Italy and the United States; Karleton Hackett, on the International Reciprocity in Music, and Mr. Ganz "summed up" with enlightening remarks.

RENÉ DEVRIES.

Cosmopolitan Opera Company to Give Chicago North Shore Festival

CHICAGO.—The Cosmopolitan Opera Company, recently incorporated under the laws of Illinois as a non-profit corporation, will give three performances in the Deerfield Shields high school auditorium on August 30, September 6 and 13. Carl Formes, managing director of the company, says that this North Shore opera festival is due to a demand made by the patrons of opera who attended the performances given by this organization last winter. Productions are planned on a large scale.

Dino Bigalli, of the late Chicago Civic Opera Company, is the musical director, and the artistic personnel includes Marie Barova, Wilfred Engelman, Dorothy Herman, Carl Formes, Carlo Hatvary, Janina La Boda, Forrest Lamont, Irene Pavloska, Luigi Ruffino, Aida Ventos and Kai de Vermond. Mr. Formes is now negotiating with an artist of stellar rank for the leading rôle of Madam Butterfly.

The repertoire for the festival at Deerfield, which is near Highland Park, Ill., on Chicago's North Shore, follows: August 30, Carmen; September 6, Cavalleria Rusticana and I Pagliacci, and September 13, Madam Butterfly. Giacomo Spadoni, of the Chicago and Ravinia opera companies, is the chorus master; and Bernard Cantor, stage director of many opera companies and who staged Emperor Jones here with Lawrence Tibbett, will have charge of everything pertaining to the stage. The ballet in Carmen will be under the supervision of Laurent Novikoff, for many years ballet master of the Chicago Civic Opera. The orchestra and chorus are all recruited from the forces of the Chicago Civic Opera Company.

An extended fall and winter season in Chicago is being planned by the Cosmopolitan Opera Company, details of which will be announced at an early date.

Juilliard Has Large Summer Registration

The Juilliard Summer School, New York, now in its second season, has a registration of 290. Although this is slightly less than last year the classes are larger, due to the fact that students have enrolled in more courses and are carrying larger and more varied programs. This summer's students represent twenty-eight states, from Vermont to California. Two are from Canada and one from Hawaii. A majority of the students registered are non-professionals who are using this six weeks' summer session to increase their knowledge and appreciation of music.

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Sixty-Third Tonkünstlerfest In Dortmund Uninteresting

German Musikverein Acquiring a Nazi Soul—Atonality and Other Marxist Tendencies Anathema—Pfitzner Becomes a Near-Religion—The Great Calendar, Oratorio

BERLIN.—The sixty-third German Tonkünstlerfest, held from June 19 to 22 in the ugly and depressing town of Dortmund, was musically an event of very slight consequence. This annual festival usually lasts five or six days, but I shudder to think of what six days filled with compositions like the majority of those promulgated on this occasion would have been. Indeed, all the musical business that mattered could have been transacted in somewhat less than an hour. Next season, if present conditions hold, the Tonkünstlerfest may be slightly different, for it is to go the way of everything else in Germany and will acquire an outright Nazi complexion and a Nazi soul. How it could be much more Nazi than it was in Dortmund, I cannot clearly make out—but then, anything is possible in these times.

The festive functions consisted of two chamber music concerts, two concerts of orchestral music, one session of what Germans call *Hausmusik* and an oratorio. There was also some speechifying, a reception and a general meeting of the clans, to discuss the future and to mingle in friendly concourse. I am told that some German musicians regard the chances for fraternizing and discussion as the chief justification of the festival. Possibly they are right, for it is hard to understand how one such as this could be justified on specifically musical grounds.

A PICTURESQUE SETTING

The first of the two chamber concerts given in the picturesque Hanseatic Town Hall (the orchestral events were held in the Dortmund Stadttheatre, the choral session in a dreadful and ancient barn on the outskirts of the town, called the Fredenbaum Saal), offered a string quartet by Frank Wohlfahrt, a sonata for cello and piano, by Karl Hasse, a set of three songs called Geigerin, for soprano and string quartet, by Joseph Lechthaler, and a Toccata, Improvisation and Fugue for two pianos, by Karl Höller. The second, two days later, brought a quartet by a Schönberg pupil, Peter Schacht; five part-songs for women's voices, by Wilhelm Petersen; a sonata for violin and piano, by Wolfgang Bartels; a piece for unaccompanied clarinet, by the late Hubert Pfeiffer; and a Partita for string quartet, by Hans Brehme.

FUGUES AND FUGUES AND FUGUES

I do not propose to discuss these compositions in anything like detail, for they are not worth the space or the mental effort involved in such a process. I was not able to hear the Brehme partita, so I am willing to assume it was far and away better than anything else. But I did hear Frank Wohlfahrt's lengthy quartet, over which some German reviewers spilled an appalling amount of ink. Herr Wohlfahrt is a most learned and estimable gentleman who practises musical criticism in Berlin. He knows a terrifying amount about counterpoint and he writes a fugue as easily as most people write a letter. The quartet is full of fugues and otherwise contains—as Mozart's emperor said about one of his operas—"powerful many notes." It is earnest and serious and striving, but apart from these virtues it is as dry as Sahara's myriad sands. The Peter Quartet from Krefeld played it well.

The cello sonata shows its composer, Karl Hasse, celebrating the Brahms centenary by doing a capital take-off on that master. The only thing worth recording about the invertebrate maunderings of Lechthaler is that they were sung by that sovereign artist and consummate oratorio soprano, Amalie Merz-Tunner. The two-piano work of Höller begins with Stravinsky and ends with Debussy and César Franck—an unusual state of affairs in Germany today.

CAT-CALLS FOR MARXIST ATONALITY

There was little in the way of polytonality and atonality at this year's Tonkünstlerfest (probably because the Nazi government has cursed these things as the sinister inventions of Marxists and Jews), but one isolated specimen crept in with the quartet by Peter Schacht. This music is flavored like a gall apple. Schacht had been warned before the festival to withdraw the work (Walter Braunfels and a couple of others were also similarly instructed), but refused to comply and harvested a crop of hisses and cat-calls as the reward of his temerity. It is a pity that someone did not give Wilhelm Petersen a gentle hint likewise to fade from the picture, taking his insipid part-songs with him. But music like his and like that of the middle-class but somewhat more talented Armin Knab is considered today the right kind of fare for the denizens of the Third Reich.

NEW ORCHESTRAL MUSIC

The orchestral concerts brought a lively, though unoriginal suite for chamber orchestra by Helmuth Saller and Four Landscapes from Faust, the work of the Reger pupil, Hermann Unger, who writes in the romantic vein of the neo-Wagnerians of the eighteen-nineties. One Ottmar Gerster contributed a piano concerto in a pseudo-Bach idiom. Then came such celebrities as Clemens von Franckenstein (Generalintendant of Munich Opera) and Max Trapp, a portentous bore from Berlin. Baron von Franckenstein cast upon the waters a Serenade for orchestra, which is admirably calculated to furnish a background for conversation in any restaurant or café. Trapp with his symphonic suite for orchestra is more austere. This is the sort of thing Germans call "façade music" and it is heavy as lead and soporific as opium.

The second orchestral evening was decorated with names like Reznicek and Pfitzner (who is again on the threshold of becoming a state religion). Reznicek's Raskolnikoff Overture is well made unimportance and Pfitzner's C sharp minor symphony (of which I wrote at its Berlin première) is just plain, desolate Pfitzner. Better by far than either—indeed, the one really bright, original and stimulating disclosure of the whole festival—were four Italian songs for tenor and orchestra by the Munich composer, Werner Egk. These songs are thoroughly and prizeably modern in facture and spirit, especially in the way they apply polytonal dissonances to a framework of tarantella and other Italian folk rhythms. They deserve to be heard again, but if they are it should be with a singer more capable than the one who almost murdered them in Dortmund.

THE GREAT CALENDAR

The oratorio which occupied the whole of the final evening was an affair called Der Grosse Kalender. Its composer, the Suabian, Hermann Reutter, is a pianist and has been accompanist to Sigrid Onegin. The subject matter of this work (the text is by Ludwig Andersen) is taken from poems by Goethe, Hölty and others and is not unsuggestive of Haydn's Seasons. The oratorio is divided into four parts, the first dealing with various religious feasts of winter, the second with spring (including a "Witches' Sabbath" and a charming May-time carol for children's voices), the third with summer and harvest time, the last with autumnal decline and the consoling certainty of eventual springtime resurrection. The work, which calls for soprano and baritone soloists, a special chorus of children and the usual instrumental forces, has effective moments of a superficial and a not particularly original kind. Nor has Reutter been able cleverly to assimilate the influences at work in his music. He resorts quite blandly to things like Mendelssohn's Walpurgisnacht when he portrays a springtime revel of witches. Moreover, a great deal of the score is overloaded with unimportant and purely external effects and some of the orchestration refuses to "sound." Nevertheless Der Grosse Kalender is an honest piece of work, a typical festival oratorio of the second class.

It was well prepared and conducted by Wilhelm Sieben, Generalmusikdirektor of Dortmund, and sung by the chorus of the Dortmund Musikverein. Herr Sieben also directed the orchestral concerts and the Dortmund orchestra, an excellent organization, performed its taxing and often very thankless functions admirably. Among the artists who took part in the various concerts were the violinist Alma Moodie; the pianists, Hermann Drews, August Schmied-Lindner and Franz Dorfmuller; the members of the Riele String Quartet, the soprano Mia Neusitzer-Thönnissen and the baritone Paul Lohmann.

HERBERT F. PEYSER.

Promenade Audiences Increase At Cleveland Orchestra Concerts

Merry Wives of Windsor Performed by Friends of Music

CLEVELAND, O.—The popular promenade concerts of the Cleveland Orchestra under the direction of Rudolph Ringwall have become firmly established in the affection of Cleveland audiences. Two months of well planned programs of variety and appeal have increased the followers of our fine orchestra by many thousands, a fact which should become manifest at the beginning of the winter season, when Artur Rodzinski takes command of his forces.

Special programs of the series of twenty-five concerts included an all-Italian program, in which Carmela Cafarelli appeared as soloist in a fine performance of La Ballatella from Pagliacci. Also an accomplished harpist, Miss Cafarelli accompanied herself on this instrument for an encore song, winning much acclaim. Francesco de Leone, whose opera, Alglala, had been performed at Masonic Hall several seasons ago, again demonstrated his musical creative gifts in a composition entitled Scena Dramatica. Dramatic power and lyrical qualities alternated in building up a tone poem of profound musical values. The composer conducted his own work and was accorded an ovation.

MERRY WIVES OF WINDSOR STAGED

The Friends of Opera occupied the stage of Severance Hall on two successive evenings, when they presented a spirited performance of Nicolai's Merry Wives of Windsor under the capable baton of Rudolph Schueller with the entire personnel of the orchestra contributing from the pit. Voices, acting, costuming, ballet were strikingly well done. Eleanor Buchla lent her modernistic dance conceptions to Debussy's Clair de Lune, Ravel's Empress of the Pagodas (by far the most interesting of her offerings), and to Dohnanyi's Ruralia Hungarica. A large and appreciative audience applauded her efforts vigorously. A Wagner program of ambitious proportions concluded this notable series of summer concerts, offering the youthful Faust Overture, Rienzi Overture, Wotan's Farewell and Magic Fire Scene, Prelude and Love Death from Tristan and the Meistersinger prelude. Alma Babb sang Elsa's Dream and the Love Death, both excerpts by far exceeding her interpretative ability which is adequate for lyrical expression of less pretentious music.

LIGHT OPERA IN WILDWOOD

Amid natural surroundings, on the shores of good old Lake Erie, Cleveland ventures forth on a light opera series under the musical direction of Handel Wadsworth, who has had ample experience in opera production. Wildwood, the new garden of music with a seating capacity of 6,000, will stage Said Pasha, Richard Stahl's Oriental comedy-drama; The Chimes of Normandy; Maritana; de Koven's Robin Hood; and Victor Herbert's Sweethearts. Each opera will be presented four times with a full sized orchestra, large chorus, trained ballet and for the most part local artists taking the leading rôles.

LILA ROBESON SINGS

At the College Club Lila Robeson was heard in a program of German, French and English songs, superbly done. Especially fine was her interpretation of five Brahms songs. She was supported at the piano by that efficient artist, Mrs. Harry Goodbread, with whom Miss Robeson graciously shared the enthusiastic applause of her hearers. Mrs. Charles F. Miller contributed three groups of piano soli, displaying good technic and sincere musicianship.

MRS. HUGHES HONORED

In recognition of her thirty-five years of devotion to the cause of music, Mrs. Adella Prentiss Hughes, who has resigned her post as manager of the Cleveland Orchestra, was honored with an open meeting and concert at the Euclid Avenue Baptist Church. Several High School choruses, glee clubs and the church choir took part in the musical program; Edwin Arthur Kraft was at the organ and prominent citizens paid tribute to Mrs. Hughes' vision, integrity and energetic leadership in creating a musical community.

Carl Radde, prominent musician, has been active for many years training and directing small ensembles and has succeeded in creating an excellent Artists Ensemble. This group, in the manner of the English Singers, delivers its program seated about a table. Their performance of rarely heard Brahms songs had fine tonal shadings and highly developed musicianship in their recent offerings at Severance Hall. R. H. W.

Harold Sanford's Career

The career of Harold Sanford is an interesting one. He is known in radio as a conductor of meritorious hours on the air. Asked how he happened to break into radio, Mr. Sanford said: "Away back before WEAF was so well known, my wife and I

HAROLD SANFORD

used to listen to various programs over that station. One night they played some Victor Herbert melodies. My wife asked why I did not try to break into radio, for, you see, I had been with Victor Herbert for years and was considered a sort of Herbert expert. I did not think much of the idea, but finally, through her persistent urging, I wrote the station. The result was they made an appointment and arranged for me to take over a musical comedy hour which was running then. NBC was formed the year after and I was promoted to staff conductor."

The types of programs Harold Sanford has directed have ranged from jazz to grand opera. To mention a few of the better known, there is the Philco (Victor Herbert Operettas), the Wrigley hours (which ran for a year and a half); Maxwell House (conducted by Sanford for twenty weeks); Socony, the Dutch Masters (three years); Gems of the Opera; the Hour Glass and Two Seats in the Balcony, in addition to many sustaining hours. The Hour Glass and Two Seats in the Balcony are still on the air. In the fall, Mr. Sanford will direct several new commercial hours of prominence.

Prior to his radio work, Mr. Sanford was associated in phonograph recording both with the Aeolian and the Emerson companies.

J. V.

Mannheimer to Play New Sowerby Work

When Frank Mannheimer, American pianist, returns from England next season for another tour of his own country, he will include the new concerto of Leo Sowerby on his programs. Mr. Mannheimer played Sowerby's first concerto in England and America last season and gave the world première of his piano suite, Florida, at the Festival of American Music in Bad Homburg. The latter work has never been heard in America.

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Paris Season Concluded

(*Continued from page* 5)

The other candidates in this year's competition were Marcel Mirouze, Jean Vuillermoz (Second Second Grand Prize in 1932), and Emil Marcellen (First Second Grand Prize in 1932). In the seclusion of the Palace of Fontainebleau, the aspirants to a sojourn at the Villa Medicis were required to compose a "lyrical fantasy," *Idylle Funambulesque*, by Paul Arosa, the story dealing with Pierrot, Arlequin and Colombine and their amours. When Arlequin, in his endeavor to recapture the sentiments of Colombine fills the woods with musicians, it is not to the tune of the tremulous mandolin that he storms the citadel of her affections, but to the exhilarating insinuations of genuine jazz. Jazz in the woods, jazz in the French Institute, jazz in the sacred confines of the Eternal City. It was nice of the Institute thus to give official recognition to one of the worst aspects of American music—in fact it was more than any American ever dreamed of—but jazz is, after all, jazz, and what our six ambitious youngsters, with the insouciance of youth, wrote and called jazz, was not in every case so hot. Also, it seems that practically each one of the six enshrouded his score in a good vapor-bath of Debussy, more or less dense, as the case might be.

Robert Planel, winner of the first prize, was born in 1908 at Montélimar. His father gave him his musical foundation, and at the Paris Conservatory he was in the classes of Jean Gallon, Paul Vidal, and Henri Busser. This is the first competition, prize or recompense that Planel has taken.

Henriette Roget won a piano prize in 1926, a harmony first prize in 1927, others in accompanying, history of music, counterpoint, fugue, organ and improvisation. Young Challau, born in 1910, had hitherto come off with prizes in solfeggio, harmony and fugue. This year's competitors are all pupils of Henri Büsser, and M. Gheusi, director of the Opéra-Comique, has announced that next season he will have the conquering cantata done in his theatre.

American Beauty

Edna Breyman has danced her way right into the affections of a large Parisian public. She is American, a delightful little person, and an exquisite artist. Her recital in the Theatre de la Madeleine was a complete success. Miss Breyman had appeared here before, but this was her formal Paris début. The house was packed, enthusiasm ran high and many numbers had to be repeated. The accompaniments were played (two-pianos) by Sonia Chapiro and Nicholas Stein, and the program comprised Rythmes (Prokofieff), Fleur de Nuit (Szymanowski), Arabesques (Beethoven), Priere (Bach-Gounod), Mazurka (Karganoff), Flirt (Poulenc), Lucifer (Stein), Danse Ecossaise (Popular melody), and Dans la forét de Vienne (Strauss). The character dances Flirt and Danse Ecossaise and the classical Priere were particularly enjoyable. Raoul Barthalay, violinist, played Air vif (Aubert), Fileuse (Kellen), Tarantelle and Romance (Sarasate), accompanied by M. Stein.

Tauber Presents Final Recital of Season

The last recital of the season, so far as I know, was Richard Tauber's. For it, the Pleyel Hall was packed to capacity, Tauber being a popular person in these precincts. He sang a wide variety of songs: excerpts from Schumann's Loves of a Poet, Schubert Lieder, and popular arias from Lehar's operettas, to which he was obliged to add any number of extras. Conrad Neuger was at the piano. Tauber was in excellent voice and he sang with effective restraint and feeling. Pierre Reitlinger, violinist, with Arnold Reitlinger at the keyboard, contributed pieces by Pugnani, Kreisler and Brahms.

Noréna at Vichy

Eidé Noréna, who is annually fêted at the Casino Opera of Vichy, sang there the other day in The Tales of Hoffmann, doing the three soprano rôles, the Doll, Olympia and Giulietta. This work is one of Noréna's finest achievements. Her voice, acting, artistry and lovely costumes, all combined to a complete success. Léandre Brouillac conducted. Micheletti was Hoffmann; Legros, Lindorf, Coppélius, Dapperduto, Miracle; Mlle. Becker, Nicklausse; Texier, Crespel; Buck, Andrés, Cochinille, Pittichinaccio and Frantz; Massart Spalanzani, Janguy Hermann, Guébrant L'Apparition; and Darolles Nathanaël.

Brevities

A luncheon to celebrate the promotion of Charles-Marie Widor to the degree of Grand Officier of the Legion of Honor, was given at the Inter-allied Union.

The Opéra-Comique has closed for the summer.

Adolphe Piriou has been awarded the Tremmond Prize for musical composition, by the Beaux Arts.

Grete Sinding-Larsen, soprano, and artist pupil of Mme. de Chessin, gave a program of German, French and Scandinavian Lieder, in the salons of the Princess Balinsky. Mme. Sinding-Larsen has sung extensively in opera and concert in Europe and is contemplating an American tour.

ALBERT STOESSEL

has resumed his post as music director of Chautauqua Institution. (Pirie MacDonald photo).

Music in Mexico City

(*Continued from page* 5)

recent years than serious musical composition. Silvestre Revueltas is easily the outstanding figure in this newer rebirth of Mexican cultural expression.

Even the most hard-boiled musical critics and public of Mexico's capital acknowledged a remarkable development in the young composer's work (which has become the leading topic of discussion in Mexico City intellectual circles) after the premier audition of his Cuanahuác, played on July 2 by the Mexican Symphony Orchestra under the composer's direction. American audiences will in all probability have the opportunity of hearing Revueltas' latest work for large orchestra (written in 1931 and reorchestrated towards the end of last year) some time this season. His work is not entirely unknown in the United States, two of his compositions having been played before an American public: Colorines (indigenous colored beads) for small orchestra, was played in New York City last year by the Boston Chamber Orchestra under Nicolas Slonimsky's direction; and his Magueyes was also given last year by a quartet under Aaron Copland's direction at the Yaddo Summer Festival.

Revueltas Explains Cuanahuác

In his brief program note on Cuanahuác, Revueltas—in his customary sardonic vein—states that his latest work is "music suggested by a word" (i. e., *Cuanahuác*, as many present-day indigenous inhabitants pronounce this ancient name, meaning "next to the forest," of the now-famous tourist town, Cuernavaca), "a music without streets, without trees, without tourists. . . . In the score, a *huehuetl* (Indian drum) is used as a means of nationalist propaganda. The *huehuetl* is painted in the national colors. At times, other instruments in the orchestra say things which are more national; but they are not to be heeded—it is all anti-capitalist propaganda."

In spite of the foregoing tongue-in-the-cheek preface, Cuanahuác is surprisingly bare of that mocking spirit embodied in sound which pervades most of Revueltas' other work. True, there are moments in this composition when one seems to hear the pointed, not altogether polite, messages of certain whistling-calls often to be met with in Mexico. But on the whole, Cuanahuác is the most synthetic of Revueltas' compositions. It does not merely defy, caricaturize, or attempt to assert with irrational violence, as in many of his other works. It constructs, or rather reconstructs, within the brief duration of its existence (none of Revueltas' compositions run over fifteen minutes' playing time) a significant portion of an entire race-class—in this case, Indian—psychology. The sudden inevitable break into play—after the prolonged strains indicative of a tragic brooding collective spirit—which gradually rises to an almost childlike ecstasy strangely converging to mature abandon, is as unique and moving a portrait of certain aspects of the Mexican mass spirit as one is likely to encounter.

Cuanahuác is a revelation in the effort it reflects to achieve a directness of objective expression strictly within the composer's own intense rhythmic scope. It indicates a clear-cut affinity—in which Revueltas stands alone among present-day Mexican composers—between the artist's effort and the fundamental indigenous feeling, the collective worth and accidental implications of which he constantly strives to commit to a firmly constructed harmony. He is obviously limited in this effort not only by having to depend on a still too imperfect orchestra for the interpretation of his work, but by the very inadequacy of the symphony orchestra as a form to express feelings whose sound-parallels are foreign to the general arrangement of the symphony orchestra's elements.

Limited by Orchestra's Composition

Hence, in this latest work of Revueltas' which is by far the most moving of his three compositions for large orchestra, one feels that he is tugging violently, almost in despair, at the old forms of orchestral distribution he is forced to utilize. The uniform sighing of the violins in a melodic effort that occasionally breaks into the more dominant spiralling strains of the flutes and clarinets and the throbbing of the percussion instruments, seems strangely out of place. One inevitably feels that, instead of the violins, new and as yet undiscovered instruments should be charged with the task of expressing the equivalent of those bursts of merciless lilting melody that periodically tear like wildfire through the burdened lives of the Mexican Indian and poor *mestizo* masses which Revueltas has attempted to portray within the more ample movement of his latest composition.

The disjointedness evident in this work as well as in most of Revueltas' other compositions (perhaps with the exception of Colorines, which is also probably the most logical in its brevity—a trait often condemned in his work) can best be understood as a kind of "expressionism"—not in any deliberate sense, although a minimum of modern European and American musical influence is evidenced in his work, but rather due to the artist's striving for an objective identification, as yet unrealized, with the rich multitudinous phases of the highly plastic, everyday life of his people.

Revueltas Contrasted with Chávez

And it is this incessant preoccupation over the human mass and individuals of the pueblos, to the exclusion of almost every other factor, that differentiates Revueltas' work so radically from that of his countryman Carlos Chávez—with whose compositions the American public is much more familiar. Although Revueltas is an admirer of the sheer dryness of Chávez' music, which at times seems to be attempting an invocation of those long expanses of parched desert in the northern part of his country or of the aged pyramids towering over the grey plains and plateaus of central Mexico, his own warm, tempestuous temperament has nothing in common with these emotion-sources.

On the contrary, Revueltas' thoughts and feelings are peculiarly concerned with human values even when he contemplates the most deserted village corner or those silent canyons—in which the Mexican central plateau abounds—from which the clear echoes eagerly start upwards, only to fall back exhausted. And when he is confronted by the inanimate life—although, true enough, in Mexico even the smallest objects uncannily take on a living plastic value—of a window looking out on some forlorn spot, or of those bright-colored toy clay pigs which serve as guardians of many a humble family's pennies, his emotion derives from the more profound human actuation whose presence the inanimate plastic forms somehow imply in fact, symbol, or image. It is an emotion punctuated by a virile, though at times disheartening, mockery of life, especially in the latter's aspect of chance and proverbially blind fortune; and yet always essentially warm with a patient, sometimes wavering, strain of sorrow that is almost physical in its intimacy.

Complete Mexican Characterization

In the utilization of actual immediate stimulus—in the sense already referred to—from the familiar plastic forms that enrich everyday life in so many Mexican pueblos, Revueltas' work is comparable, in a less developed way, to that of only one other Mexican creative artist: Ramón López Velarde, who died in 1921 at a quite early age, and who is by far the greatest poet (and perhaps the only one, excepting the brilliant seventeenth century nun, Sor Juana Inés de la Cruz) Mexico has produced. Indeed, there is more than one measure in Revueltas' searching music that portrays the character—austerely simple, yet always able to bear the most subtle of definitions—of his people's way of living with a wealth and transparency of conciseness similar to that of certain lines by López Velarde (who literally modelled in Mexican phonetics), such as in the line of the poem that confides to us the beauty of those afternoons in Mexico during the long rainy season, afternoons in which "the churchbell-strokes fall like pennies." Except that, in this instance, Revueltas would probably not have resisted the temptation to add a more pointed, caustic emphasis to the churchbell-penny motif.

Practically all of the compositions of Revueltas (excepting two songs for voice and piano written in 1923, and popular songs and dance for a chamber orchestra composed in 1928) have been written since 1931. This production includes, besides the three compositions for large orchestra completed in 1932, three compositions for chamber orchestra—two of them completed in 1932, one this year; three poems for voice and orchestra done in 1931; a toccata for violin and wind instruments, and six pieces for violin and piano, written this year; and a children's ballet which he completed this year.

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Esplanade Concerts Draw Huge Audiences—Open Air Performance of Aida Given

BOSTON.—At the present rate of cultivation of outdoor programs—both extensively and intensively—the Boston summer season is likely to rival the winter. Outdoor opera, for example, has not in the past been successful here, and it is many years since the last performance of this sort. The perennial favorite, Aida, was given at Braves Field on July 20 by a group of players from the New Chicago Opera Company.

Meanwhile Arthur Fiedler and his group of Boston Symphony Orchestra players have been playing nightly on the Charles River Esplanade. During the past four seasons Mr. Fiedler has given light programs because his audiences have been of a miscellaneous character. This season he is determined, apparently, to test out weightier fare on his ardent admirers in the audience. And so one finds here and there, amidst the list of light overtures, waltzes and single symphonic movements, a whole symphony, such as the Beethoven fifth, which was cordially received on July 16, or the Mozart G minor, which was played on July 23.

The opening program was on July 9, and though a heavy day of raining had cleared only a few hours before the concert a huge throng turned out, estimated at 12,000. (No accurate tabulations are possible, since admission to the grounds at the river bank is free.) There have been since then numerous other large audiences, and the smallest has been some 5,000, the general average of the audiences being about 8,000 persons. If attendance has been even larger than this in the past it is no indication of the drop in popularity of these concerts, but because the weather man has been somewhat uncertain here lately.

BROOKLINE SYMPHONY CONCERTS

In Brookline, Will Dodge has been leading the People's Symphony Orchestra in outdoor programs. On July 13 the soloists were Juliette Shaw, soprano, who sang an aria from Charpentier's Louise, and John Herrick, baritone, who was heard in the prologue to Pagliacci. Together later in the program they sang a duet from Romberg's New Moon. The soloist a week later was Frances Foskette, soprano, who offered numbers by Rachmaninoff and Gretchaninoff. The rest of this program was made up largely of Wagnerian excerpts.

SUMMER SERIES AT LEXINGTON

There is talk, too, of another outdoor series in Lexington, former stamping ground of Paul Revere. This series is scheduled to begin on August 3 and will last one week, during which six concerts are to be given. The personnel will consist of about half of the players from the Esplanade, where the final scheduled performance was last night (July 28). The conductor is to be Chester Cook. A group of local citizens has endorsed the plan with a view to guaranteeing the concerts and the expenses for the erection of an acoustical shell. In order at least partially to repay this guarantee, a small price will be charged for chairs, although here, too, admission will be free.

SEVITZKY LEADS FAUST

A tabloid performance of Faust was presented at each of the shows of the local Metropolitan Theatre last week. There were four performances a day, for seven consecutive days, the presentation, under Fabien Sevitzky, lasting about forty-five minutes. The organization of singers is known as the American Civic Opera Company, and apparently it is booked to present this and similar operatic tabloids in various Publix houses throughout the country.

The idea is still experimental in many respects, yet the performance of Faust heard and seen by this writer was surprisingly good. Aside from the annoying and no doubt necessary loud-speaker amplification of the voices (for the house is a typical huge motion-picture "palace") and the singing in English, the performance went along almost as naturally as if the original opera had not been contracted to a quarter of its size. The principal singers were Mary Fabian as Marguerite; Roy Jarman, unusually excellent both vocally and histrionically, as Faust; Jack Gurney, Mephistopheles; John Uppman as Valentine; and Louise Jagyel as Siebel. There was a small chorus and similarly small orchestra, but with the scanty forces Mr. Sevitzky accomplished wonders.

M. S.

Barzin Makes Bow At Stadium Concerts

Hans Lange, Edwin Strawbridge, Pauline Koner and Ensemble Appear

Following the temporary departure of Willem van Hoogstraten, the Stadium concert programs of the past week included a degree of novelty. Leon Barzin, conductor of the National Orchestral Association (New York), made his first Stadium appearances as guest leader, introducing several works new to the series. The dance troupe headed by Edwin Strawbridge and Pauline Koner made two appearances, to large audiences, with Hans Lange, assistant conductor of the Philharmonic-Symphony, leading the orchestra.

The Strawbridge-Koner ensemble made its bow to this series in an ambitious list, on the whole extremely successful and for the most part delightfully spirited. The dancers pleased enthusiastic audiences of 12,000 or more on both July 18 and July 19. An orchestral number on each occasion prefaced the dance groups, on the first night the overture and ballet music from Schubert's Rosamunde and on the second occasion, the overture, nocturne and scherzo from Mendelssohn's Midsummer Night's Dream music.

The most elaborate offering was a dance version of Beethoven's rarely heard ballet music, The Creatures of Prometheus, in which the title rôle was mimed by Mr. Strawbridge, that of Pandora by Miss Koner, and the latter's two attendants by Valeska Hubbard and Eva Dainoff.

The Estelle Liebling Melodic Choir sang effectively the vocal portions of the Prince Igor dances by Borodin, which had a lively portrayal by the entire dance group. The girls gave a graceful interpretation of the Dance of the Hours from Ponchielli's Gioconda; the Dance of the Buffoons by Rimsky-Korsakoff was amusingly done by Mr. Strawbridge and eight of the men, this number having to be repeated. Mr. Strawbridge and Miss Koner gave an applause-provoking Death and the Maiden version of Saint-Saëns' Danse Macabre, and the program closed with the merry dances from The Bartered Bride by Smetana. Both the lighting and staging under the technical direction of Livingston Platt were well contrived. The playing of the orchestra, under Mr. Lange, was marked by fullness of tone and musicianly readings of the various works.

BARZIN MAKES DÉBUT

Leon Barzin's début with the Philharmonic Symphony forces brought to the fore a young conductor who has among many good qualities two outstanding ones: vitality and originality. Despite the storm preceding the concert at the Stadium, a good sized audience was on hand to greet him, and what was lacking in size was made up for by enthusiasm.

A humid atmosphere is no advantage in helping to draw a warm, plastic and sensitive tone from an ensemble, yet Mr. Barzin accomplished this regardless of the handicap. The Brahms third symphony received a virile performance.

From a standpoint of interest this was a program to evoke praise; the wistfulness of Ravel's Mother Goose suite, James' clever settings of the French Noels, with Waldteufel's L'Estudiantina and Albeniz' Triana making a colorful close, were works well chosen from their point of contrast and played with poetic feeling. Mr. Barzin's début with this orchestra augurs well for the young American conductor.

BRAINE NOVELTY HEARD

Two examples of realistic music (sic) were given at the New York Stadium concert on July 21 by the Philharmonic-Symphony Orchestra, conducted by Leon Barzin. One was the first performance at these concerts of the S.O.S. by Robert Braine, an American, and the other the familiar Pacific 231, by Honegger. This is an era in which thrills seem to be a concomitant of modern compositions and the grotesque in art a vogue. One may well ask if the clever imitation by instruments of an orchestra of noises produced by an S.O.S. call to a radio station, even if portrayed according to all the rules of thematic development and rhythmic—mostly barbaric or abortive—laws, are not more properly heard in a vaudeville performance rather than in the artistic atmosphere of a symphonic concert. Glinka's overture to Russlan and Ludmilla, Taylor's Through the Looking Glass suite, Rachmaninoff's symphonic poem, The Isle of the Dead and Loeffler's Memories of My Childhood were the other numbers on the program.

In all the works performed, Mr. Barzin offered extremely meritorious interpretations. His beat was authoritative and pliant, enabling the orchestra to obey minute instructions easily. Barzin is a conductor of fire and enthusiasm, and this was echoed in the response which this audience made to his efforts. If the new American work played did not register with the crowd, Mr. Barzin certainly did.

On July 22 the most important composition performed was Strauss' tone poem, Death and Transfiguration. This was preceded by Rimsky-Korsakoff's overture, The Russian Easter, and a fine performance of Haydn's symphony in G minor—first time at the Stadium. There followed Gluck's overture to Iphigenia in Aulis, excerpts from Rimsky-Korsakoff's Le Coq d'Or and Elgar's Pomp and Circumstance. To these was added a waltz by Waldteufel by request.

WAGENAAR'S DIVERTIMENTO PLAYED

The orchestra gave a beautiful interpretation of Rabaud's symphonic poem, La Procession Nocturne, on July 23. This is a work heard repeatedly with a great deal of pleasure. Borodin's symphony in B minor; Chabrier's Bourrée Fantasque; Liszt's Spanish Rhapsody; Ravel's long-drawn-out, noisy and uninteresting choreographic poem, La Valse, in which the waltz rhythm was too elusive to be felt; Ippolitoff-Ivanoff's Procession of the Sirdar from Caucasian Sketches and Wagenaar's Divertimento presented a succession of brilliant, colorful works. The Wagenaar number is of the ultra modern school, four flashy Oriental canvases that are interesting and convincing. As usual, Mr. Barzin's readings were highly commendable and musicianly. The audience, as on the previous evenings when he conducted, greeted the performance of the music with vociferous applause and recalled Mr. Barzin to the podium many times.

Concert Management Bernard R. Laberge Notes

Engagements for 1933-34 have been booked for several artists under the management of Bernard R. Laberge. E. Robert Schmitz, French pianist, will tour the United States from coast to coast and appear in Canada between October and March. Mr. Schmitz already is booked to appear with major orchestras and for piano and lecture recitals, in addition to several master classes. Early next March he will sail for Europe for engagements on the continent, following which be begins his second tour of the Orient.

Marcel Dupre, organist, makes his fifth transcontinental tour of America in October and November. Mr. Dupre has given over 400 concerts in this country.

Paul Wittgenstein, one-armed Viennese pianist, for whom Richard Strauss and Maurice Ravel have written special concerti for orchestra and piano, left hand, will be in America in January and February to appear with major orchestras and in a series of chamber music concerts under the auspices of the Pro-Musica Society, of which Mr. Schmitz is the international president.

Der Freischütz Appeals to Cincinnati Throng

Aida Repeated With Tentone in Title Rôle—Carmen Features Coe Glade

CINCINNATI, O.—The success of the Cincinnati Civic Zoo Opera mounts with every new opera produced under the leadership of Director Van Grove. The audiences are enthusiastic and crowd the open air theater giving the fine artists full measure of well deserved applause.

The high point of the third week was Carl Maria von Weber's opera, Der Freischütz, in which George Trabert made his first Cincinnati appearance. He won immediate approval with his ability to portray the character of Max. Leone Kruse-Huk sang Agatha with her usual perfect artistry, Ruby Mercer interpreted Ännchen, Carl Schiffeler the Duke. Louis Johen, G. Cavadore, D. Lazarus, R. Allendorf, Kathleen Sommers, Nellie York were in minor rôles. James Wolfe was the sensation of the evening as Caspar, the huntsman who sells his soul to Samiel for magic bullets.

FIRST PERFORMANCE IN FORTY YEARS

Der Freischütz has not been heard in Cincinnati in forty years so the audience thronged the opera house. It was a spirited performance and the entire mood of the evening infectious. Its success was another triumph for Van Grove, the orchestra, and his fine artists.

TENTONE AS AIDA

Rose Tentone made her first appearance as Aida on Tuesday evening, showing her exceptionally lovely voice to good advantage. She has a natural talent for operatic singing, youth and a fine voice which she uses beautifully. Her conception of the rôle was good; in duets and ensembles her voice blends perfectly. Perhaps her best scene was the one with Coe Glade in the Hall of Amneris, where both young artists rose to heights artistically and dramatically. In the scene on the banks of the Nile with Lindi as Rhadames, and Royer as Amonasro, Tentone again showed her ability.

Besides her rôle of Carmen, in which she excels, Coe Glade makes of Amneris a stunning figure. Lindi was an excellent Rhadames, singing and acting in good style. His best work, perhaps, was in the Nile scene. His fine tenor is pure, clear, well modulated and he sings with good style.

The double bill of Pagliacci and Ravel's Bolero were repeated by popular demand on Friday evening with the same casts. Carmen featuring Coe Glade, Lindi, Royer, Wolfe and Mercer in the principal rôles, was repeated on Thursday, while Der Freischütz had its second performance on Saturday evening and will be repeated by popular demand next week.

M. D.

Szigeti Comes to America in November

Before sailing for America on November 1 for his eighth tour here, Szigeti will play several orchestral and festival engagements in England, including the opening concert of the Royal Philharmonic Society and Hallé concerts in Manchester under Pierre Monteux. At the conclusion of his American tour the violinist is booked for the Paris Conservatoire Concerts and with the Poulet Orchestra, in Zurich and Neuchatel, Copenhagen, with the Budapest Philharmonic, Warsaw Philharmonic, London Symphony and BBC Symphony concerts, on the Florence and Rome subscription concerts, and for Palermo, Liège, Prague and other European centers.

MARION LORRAINE
American Soprano

SEASON 1933-34
Now Booking
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LEONARD LIEBLING ..... Editor-In-Chief

HORACE JOHNSON
WILLIAM GEPPERT
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J. ALBERT RIKER ..... General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

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BERLIN, GERMANY—CLAIRE TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

PARIS, FRANCE—IRVING SCHWERKE, 19 rue Mirabeau XVI, Telephone Jasmin 00.93. Cable address, Musicurier, Paris.

VIENNA, AUSTRIA—GEORG KUGEL, I Bösendorferstrasse 12. Telephone V 44-0-22.

MILAN, ITALY—DOROTHY STILL, 59 Via Romolo Gessi.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

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NEW YORK JULY 29, 1933 No. 2781

Artistic vacation of the fingers or the vocal cords should never denote a let-up of musical thought. Sometimes it is too warm for practice, but never for reflection.

—o—

The Composer's Waning Income

A graphic booklet depicting the changes wrought in recent years in the various phases of musical art, as these influence the income of the composer, has been issued by the American Society of Composers, Authors and Publishers under the dramatic title, The Murder of Music. In its foreword, the society says in part: "Musical genius has no quarrel with the change in the habits of people to newer mechanical forms in which their creations are enjoyed by the public. The way to encourage and to stimulate musical creation is to enable musical genius to secure, under these changed conditions, such remuneration as will adequately compensate it for the exercise of its talent." As the compilers of the booklet justly state, the charts included "constitute a serious challenge to all who are interested in the continued creation of American music."

Against the contentions of the broadcasters, chafing under the present agreement with the society as to the division of profits from radio programs which use copyright music, the composers' organization marshals figures. The growth in numbers of radio listeners is computed as from 16,000,000 in 1925 to 60,000,000 in 1932. The growth of the wireless audience has been estimated, the booklet states, by multiplying the number of radio sets in homes, as reported by the Department of Commerce, by four, "which is the average size of the American family, according to the last census (4.1 is the exact figure). Proportionately as the radio audience has increased, the sales of pianos, records and sheet music have decreased."

The total sales of radio sets during the eight years from 1925 to 1932, inclusive, is estimated at a total of more than $2,000,000,000. Radio advertising income is estimated to have risen from $3,832,500 in 1927 to $39,107,000 in 1932, with a total of more than $134,000,000 on the two chief networks in these six years. The total sales of pianos have meanwhile dwindled from $93,670,000 in 1925 to $12,000,000 in 1931, according to statistics furnished by the Music Industries Chamber of Commerce. "This decline is attributable," the booklet states, "to the change in musical habits of the people, who, rather than learn to play their own music, now prefer to listen to it over the air." The sale of phonographs, at its peak in 1927, with $46,000,000, fell to $4,869,000 in 1931.

Of interest in connection with composers' earnings are the figures quoted on amounts of royalties received in various years. "In 1926, three leading firms (i.e., publishers) received $887,514 from phonograph record royalties. In 1932 their receipts had slumped to $86,000 (a decline of more than ninety per cent.), because fewer and fewer people are buying records. Music is more popular than ever, but people are listening to it over the radio." The total sale of sheet music, as furnished by three leading publishers "has decreased from a peak of $3,447,775 in 1926 to $827,154 in 1932 . . . because of the radio use of music." Even in the prosperity year of 1929, sheet music sales were less than two-thirds of those in 1926, as reported by these three leading publishers of "popular" music. At the same time, the increased rapidity of circulation of music owing to radio broadcasting has been responsible for a shortening of the life of popular hits. Prior to 1925 the longevity of such numbers is estimated at sixteen months, with a total sale of 1,156,134 copies; whereas since 1931, these works are said to enjoy only three months' popularity, while the total sale registers but 229,866 copies on an average. These statistics are derived from the society's own files.

Quoting from figures compiled by the President's Committee on Recent Social Trends, the booklet estimates that the American people during the years 1928 to 1930 spent annually an average sum of $2,214,725,000 for commercial amusements, which was allotted as follows: motion pictures, $1,500,000,000; radio, $525,000,000; theatres and concerts, $166,000,000; dance halls and night clubs, $23,725,000. "Each of these commercial enterprise groups," states the booklet, "is dependent for its existence upon music," yet the income of the society for these years is given as only $1,704,000. As this represents what the composer receives for his creative efforts, in addition to the necessary expenses of the society's maintenance, the justice of the composer's plea for a bigger slice of the profits is seen to be, in all probability, justified.

Since the mechanization of music has definitely contributed to its detriment as an art, in the serious blows which it has dealt the faithful practitioners of music, it is only simple justice to demand that some compensation shall be made by those who exploit and profit by music to those who create it. Lacking this, the fountain head may dry up, and we shall be left with machines and no music with which to load them. In the present period, when considerable pressure is being made to bear on Congress and other representatives of the nation to modify and even to abolish the existing agreements for composers' royalties from broadcasting and allied commercial enterprises, it is important that a strong counter-movement be supported by all those interested in the welfare of musical art. Any other course spells increased exploitation and definite retrogression for the noble art of sound.

—o—

The Post from Palma

The attached letter has followed me to my hideout in Palma de Mallorca, Spain, but I am glad to receive it, so that justice may be done, and international relations kept amicable:

Villa Marie,
St. Jean—Cap Ferrat, France,
July 1, 1933.

Dear Mr. Liebling:

I have not read yet the Busoni biography by Dent, but I see from your interesting review of the book, that the biographer mentions Busoni as having introduced me to Ysaye, whose pupil I am supposed (by Dr. Dent) to have been.

May I correct this? I have never studied with the great master Ysaye, though I owe him unforgettable memories of his interpretations: my only teacher has been Hubay.

I played for the first time under Ysaye's baton in 1922 and it is one of my proudest souvenirs, that soon after he dedicated the first of his solo sonatas to me (the other dedicatees being Thibaud, Kreisler, Enesco, etc.). He broke this news to me at the end of a very long and very gay meal and made me play it there and then *"prima vista"* sitting at the dinner table (with the music propped up against port wine bottles) on his own Guarnerius! . . . Needless to say, the bottles were empty by then! . . .

I would like to make this little rectification, as I think that in dedicating this fine sonata to me, Ysaye did me an honor all the greater for the fact that there was no previous contact between us before 1922.

Believe me,

Yours sincerely,

JOSEPH SZIGETI

A much more serious fault, and entirely mine, comes to light through the medium of this courteous communication from Dr. Léon Vallas, author of the excellent Debussy biography recently published:

21 Quai Voltaire, Paris,
July 1, 1933.

Mon cher Confrère:

Je viens de lire dans le "Musical Courier" du 3 juin l'aimable "Variation" que vous avez eu la gentillesse de consacrer à mon "Debussy" et je vous en remercie d'autant plus vivement que je sais l'importance de votre revue et l'estime dont jouit son rédacteur en chef.

Les trois dernières lignes de votre bienveillant article m'ont surpris: vous attribuez à M. Lawrence Gilman un jugement qui est le contraire de celui qu'il a réellement porté.

M. Gilman a consacré à mon "Debussy" deux très longs articles le 7 et le 14 mai. C'est dans le compte-rendu du 7 qu'il parle de la chronologie des oeuvres de Debussy. Celle qu'il juge "decidedly erroneous", comme vous le dites, c'est celle qu'avait publiée Laloy, Aubry, Koechlin et que j'ai rectifiée soigneusement. Vous trouverez ci-inclus l'article de M. Gilman.

Cette confusion que vous avez faite m'a touché d'autant plus que j'ai eu beaucoup de peine à fixer la chronologie des oeuvres de Debussy et que j'ai consacré plusieurs années à ce travail de rectification.

Je vous prie d'agréer, mon cher Confrère, l'assurance de mes meilleurs sentiments.

LÉON VALLAS

The gist of M. Vallas' letter is a refutation of a statement made by me in the Musical Courier review (June 3) of his book on Debussy. I said that M. Vallas' chronology of the composer's works had been pronounced incorrect as to some of the dates of creation and performance by Lawrence Gilman in his New York Herald-Tribune (May 7 and 14) discussion of the volume.

M. Vallas offers the best possible proof of my error, by sending me the original Gilman article, in which that critic states explicitly: "An important feature of the book is an 83-page appendix containing a complete thematic catalogue of Debussy's output, with dates of composition and publication. . . . This appendix, which we may safely, I think, regard as dependable, will be of inestimable value to students of Debussy's growth as an artist."

Mr. Gilman's article goes on to point out that before the Vallas researches cleared up the matter authoritatively, much misinformation regarding the dates in question had been disseminated through other publications put forth by Louis Laloy, G. Jean-Aubry, and Charles Köchlin. In the entire Gilman estimate, there is nothing but praise for the Vallas book.

My mistake occurred because I perused the Gilman review, and somewhat hastily, several weeks before I received and read the Debussy biography by Vallas. In writing my own article about it, I seemed to recall that Gilman had referred to that author's lapses regarding the disputed dates. My memory played me a trick that embarrasses and humiliates me painfully, and I herewith offer my most sincere and humble apologies to M. Vallas and to his publishers. I shall make amends by recommending the Debussy book to everyone who is, or should be, interested in that composer's works and in the generally unfamiliar story of his life, especially in the years of his formative youth.

In the mail I took away from New York, was a clipping and letter sent by André Benoist, the piano accomplice—slip of the pen, I should have said accompanist—of Albert Spalding.

The clipping (from the New York Herald Tribune of May 15) tells of the demand from Germany, that young Grisha Goluboff, "ten year old fiddle *Wunderkind,*" return to that country, "the $25,000 Pietras Guarnerius violin," lent to him last year by Hammig, the Berlin violin dealer. The article says, furthermore that "the Wurlitzer Company, of New York, let Grisha have a $38,000 Stradivarius to play his American début," and adds: "Grisha has studied in Europe under Jacques Thibaud, at St. Jean de Luz, France, and intends to work under Monsieur de Luz again this summer. . . . 'I played the Berlin violin before President Lebrun of France,' said Grisha."

The sardonic Benoist writes:

Mommouth Beach, N. J.
June 13, 1933.

Dear Variations:

Enclosed please find clipping in which several things puzzle me:

1. What is a *Wunderkind?* Does it include two-headed calves, chess-players, Siamese twins, etc?

2. Is a $25,000 fiddle absolutely necessary to a successful début? I remember playing for young Heifetz at his début when he used a $700 Tononi fiddle. Was that the reason of his terrible "flop"?

3. If one uses a $25,000 fiddle at the age of twelve, should one use a $472,665 one at the age of, say, thirty-eight? And how much better, measured in watts or amperes, should the playing be then . . . if you know what I mean?

4. Where, why and how does Monsieur de Luz teach and was the President Lebrun happy to hear a $25,000 fiddle?

As you see, this article leaves us in the dark on many points. (The Herald Tribune is usually so much more enlightening!)

I have purposely omitted the names of the violin makers so as to avoid any free advertising of their wares!

Very truly and truthfully yours,

(Signed) ANDRÉ BENOIST.

L. L.

VARIATIONS

By Leonard Liebling

CEUTA.—The Majestic Hotel gave me a room on the top floor. At 4.30 a.m. I was awakened by the loudest roostercrowing I have ever heard, and it continued for over an hour. Apparently the noise was just outside my door. At last I opened it, and facing me was a short flight of steps on which stood two enormous roosters who had strayed from the poultry coop on the roof, just over my room. . . . Next dawn the birds vocalized elsewhere, after I had made my complaint at the hotel office.

The most interesting character I met in Tetuan was Juan Campos, proprietor of a gypsy café frequented by bull fighters, their entourages, and fans of the sport. Juan, a former *picador,* follows the doings of every *toros* arena in Spain, Mexico, and South America. He described for me the technic of all the noted *matadors,* the best of whom, he said was Chicuelo, although the public idolizes Lalanda, Ortega, and Barrera. Signed photographs of *matadors* adorn the walls, on which are hung also huge, colorful posters announcing bull fights. I was honored with the gift of one of the posters by Juan Campos, because I listened to his stories with real interest.

* * *

A short dash to Tangiers resulted in disappointment to me, although English tourists like the place. Its Moorish life is imitation, and not at all like that of Tetuan. Even a snake-charmer who performed in the main square, did not mollify me. . . . I got more reaction by gazing out over the harbor, where lay the former swanky black yacht, Giralda, which belonged to the ex-king of Spain.

* * *

I have so far heard nothing enthusiastic said about the Spanish Republic, but I appear to have been meeting mostly royalists camouflaged as belonging to the new order. One gentleman to whom I listened without arguing, denounced Premier Azaña as though he were—well, Hoover, or J. P. Morgan.

* * *

Recrossing the Strait of Gibraltar, to Spain, I have just reached Algeciras, whence I plan to go by bus to Seville and Valencia, en route to Palma, on the island of Majorca. At the Algeciras police deadline I was again searched for firearms and glared at as a possible revolutionary or conspirator. (Rebellion is never far off these days in Southern Spain.) My innocence must have shown in my face, and I was allowed to pass. After all, the only plots I ever fomented were against modernistic music.

* * *

EN ROUTE TO SEVILLE.—I fear that I am going strongly Spanish, even if not entirely Andalusian. I love the fierce white sunlight of this province; the somnolent plains fringed by stern, rocky hills; and the sleepy little villages with their zig-zag streets through which our Algeciras-Seville bus has difficulty in winding its way without scraping the whitewash off the closely shuttered houses. But then, there are the people of Andalusia—

The region is the home of Communism in Spain. General Sanjurjo started his short-lived rebellion in Seville just a year ago. There have been intermittent minor revolts since then, and there are always mutterings that climax every few months into paralyzing strikes. We saw sullen, scowling faces everywhere. Angry glances greeted the plutocrats who could afford to ride in a bus. Some catcalls and even threats floated in our direction. I would not have been surprised at a well intentioned bomblet or an admonitory pistol shot. . . .

However, nothing could mar the scenic beauties of the journey, which led through Tarifa; lovely Cadiz and its hotel *de luxe* and marvelous beach; the great salt marshes, with their product piled into miles of pyramids, ready for shipping; Jerez, home of the famous sherries and cognacs; and Puenta Santa Maria, where there is a famous farm of fighting bulls. Droves of them were visible, grazing peacefully under the watchful eyes of mounted "cowboys" wearing tall-crowned sombreros and carrying long lances. All through Andalusia, bull-breeding is a specialty, and the best fighting examples come from that section of Spain.

Do not let anyone tell you that bull-fighting is dying out in Spain. Whenever we passed even a small herd of the animals, the Spanish passengers on the bus craned their necks, pointed in great excitement, and the word *"toros"* passed from mouth to mouth, with all kinds of technical comments. Every town had colorful billboards announcing *corridas* (bull fights) past and to come. In fact, the billboards bore the only bright hues to be seen anywhere. I had always harbored the idea that Andalusia is a vivid symphonic poem in red, yellow and gold; it is, on the other hand, a severe sonata in black and white. The men wear sombre clothes, and the women are attired mostly in black, with stockings and short *mantillas* of the same color. I saw no gaily tinted shawls or sashes, and only two or three of the high tortoise shell combs familiar to operagoers who know their Carmen.

At Jerez there was a stop for refreshments. The town produces the celebrated dry sherry (*Manzanilla*) and a cognac equal to the best brands of France. I sampled both, and can recommend them to you, come Repeal of the accursed Amendment. Vast stores of the drinkables fill the warehouses, ready for importation to the United States. However, a big business is done within the Spanish borders by the renowned Jerez firms of Domecq, Gonzales, and Diez Hermanos. Of the three, Domecq is best known and most successful, even though the head of the firm is sojourning away from Spain as an exile, owing to his indiscreet royalist sympathies. . . . And speaking of politics, the bus route took us past several burned and ruined monasteries and homes of the noble and rich.

Comparatively few priests are visible in the streets. The religious processions have cut much of their former spectacular magnificence. Church-going is at a discount. Most of the holy edifices I have looked into since my arrival in Spain show chiefly old women at prayer. . . . The suppression of the clerical schools (there were only a few secular ones before the overthrow of the monarchy) has brought about an alarming dearth of teachers, now that the State is ready to supervise education.

At eventide, after a highly splendiferous sunset, the bus rolled into Seville—and clerical ban or no clerical ban, the church bells tolled a jangled invitation to vespers. Instead of prayer, however, I dedicated myself to a generous dinner of *pollo con arroz* (the native chicken with saffroned rice) washed down with a local beer that is a not too distant cousin to *Löwenbräu.* . . . Next day I found an even better brew at a German restaurant called "Munich."

* * *

SEVILLE.—An old Spanish saying has it:

"He who Seville has not seen
Has not seen a marvel great."

Another equally ancient maxim has it that, "To whom God loves He gives a house in Seville."

From what I have seen during a couple of days in the Andalusian capital, I am hardly inclined to agree entirely with the complimentary proverbs. Of course, it is mid-summer, the dull season, and those of the better class of Sevillians who have not been exiled by the Republic, are away at vacation resorts on the coast or in the mountains.

True enough, the Seville houses are a joy, with the glimpses one gets of picturesque and peaceful *patios* (this place is the original home of the *patio*) and the architecture showing mixed traces of the Roman, Gothic, Moorish, and Christian influences by which the city has been dominated through the centuries. In that sense, Seville is truly "the diadem in Andalusia's crown." . . . But, everywhere, Communism peers through baleful eyes, and flaunts its sinister slogans. Not a stone's throw from the great Cathedral. whitewashed walls bear charcoal scrawls, "Viva Communismo," "Tierra Libertad," "Muerta Hitler," and the like. Communistic pedestrians refuse to hasten out of the course of taxicabs, and glare and curse savagely at their occupants. Printed appeals to *trabajadores* (workers) are displayed wherever there is room to affix them. The smaller cafés harbor crowds of rough-looking men, arguing politics, and defiantly silent only when a uniformed Civil Guard passes by, his revolver and cartridge belt prominently displayed. The Civil Guards are the real arm of the law in Spain. They number about 40,000, and kept the country practically without bloodshed during the actual throes of the Revolution. A Civil Guard is the best possible deterrent to any disorder, for he has life-and-death discretion, and can shoot to kill at any time, without having his judgment or action questioned by his officers or the magistracy. . . .

The Quadalquivir, on whose banks Seville is situated, is pointed out by the guiding taxi-driver, as the river down which Columbus sailed off to discover his new route to "India," and up which he returned later in triumph, still ignorant that he had found America. Columbus, Murillo, Velasquez, Cervantes, Isabella the Catholic, and San Fernando are the great figures constantly brought to your attention in Seville, with Pedro the Cruel and various Grand Inquisitors receiving frequent dishonorable mention.

Columbus gets perhaps the most prominence. He has an imposing tomb in the Cathedral, with coffin raised on a catafalque twenty feet in height; and a museum (founded by his son) is dedicated to documentary souvenirs of the explorer's American visits, including his autographed letters, and maps, and pictures drawn by members of his party. The same museum also contains similar mementos of the excursions of Magellan, Balboa, Ponce de Leon, De Soto, and Pizarro, and vast rows of shelves on which rest thousands of handwritten reports sent in earlier centuries to the Crown, by the governors of all the Spanish colonies across the Atlantic, in North, Central, and South America. Among the documents are all the Pizarro accounts of his sanguinary progress through Mexico. . . .

I do not intend to go into detailed description of the Seville Cathedral, or its vaults of saintly relics and priceless jewelled treasures. It is a storehouse of the antique glories and power of Spanish Catholicism. The architecture is a peculiar *mélange,* the structure being built on the site of a great mosque, whose main entrance is preserved intact in one of the galleries. The Cathedral exterior is finest Spanish Gothic, though the incorporated Giralda Tower (*minaret*) represents pure *Morisco.* Parts of the interior of the Cathedral show *Mujédar* craftsmanship, as well as early Gothic and Renaissance. The edifice is grandiosely immense, 125,000 feet square. You could place Notre Dame of Paris in the middle nave of the Seville Cathedral. . . . But enough about the building.

I am not a devoted cathedral fan. Transepts and flying buttresses interest me less than carved doors and rich tapestries. I prefer paintings to stained glass windows. The religious ecstasy suggested by churches is always mixed in my mind with the murderous intolerance they practiced. The gloom of great cathedrals depresses me; through the chill aisles blows the morbid blast of death.

The Seville Cathedral and the Inquisition are inseparable in my imagination, and to keep up the association I went from the sacred building to the Prado de San Sebastian, a field outside the city limits, where from 1480 to 1520 the archbishopric of Seville "reconciled" 45,000 "heretics" by torture and death at the stake. About 50,000 more were despoiled of their worldly goods, and then exiled. . . .

Beggars beset one at every step in Seville. They are most numerous in the vicinity of the Cathedral, and when you give one of the old women a few coppers, she hastens inside and drops the money in the contribution box of the church. . . .

My old friend, the late New York music critic, Henry T. Finck, wrote a book called Romantic Love and Personal Beauty. In it he declares: "If Shakespeare is right in saying that there is no author in the world 'teaches such beauty as a woman's eyes,' then Andalusia easily leads the world in personal beauty." Byron wrote in the same strain. Washington Irving dissented, however, with this observation: "There are beautiful women in Seville as . . . there are in all other great cities; but do not, my worthy and inquiring friend, expect a perfect beauty to be staring you in the face at every turn, or you will be awfully disappointed."

I hold with Irving, but my experience is no criterion. Spanish women of the better class do not walk abroad, and no women at all are seen in the cafés. The Spanish gentleman, true to his Moorish inheritance, hides his female folk. He might, barely might, after he has known you well for a year or two, introduce you to his wife, mother, sister, or sweetheart. With all possible desire to make this article a brief for Spain, I cannot conscientiously say that I saw any beauties at large during my stay in Seville. I did not, however, go to the night clubs (where the only women are the professional dancers and foreign visitors) for I had been told that the shows, lacking authentic local flavor, are devised purely for tourist curiosity. I was not even tempted by the circular pushed into my hand by a street donor, which advertised a cabaret with "30 Señoritas de Salón." . . . Maybe all the Spanish beauties were out of town. It reminds me of my experiences in Vienna, with its lovely women of tradition. I saw practically none of them. When I went there in the summer, I was told that all the beauties had gone to the country; and on the occasion of my winter visits, the information was to the effect that the fairest ones were spending the cold season on the Riviera. . . .

From Our Readers

Oscar Hawley's Enigmatic Questions Answered

July 18, 1933.

To the Musical Courier:

We just finished reading the tenth installment of a series by Oscar Hatch Hawley entitled The Enigma of the Artist. Mr. Hawley is writing the series under the general title The Mystic Realm. If the preceding installments are to be judged by the tenth installment, we fail to see anything especially mystic about his observations, except as he makes them so by asking a host of questions then stating that he is unable to answer them, thereby attempting to leave the impression that there is something deep, dark and mysterious to his questions since he is unable to give the correct answer.

In his discussion of the drawing power of the artist, Mr. Hawley seems to be puzzled in the main by two questions. One, why people fill the house for a great artist, but fail to do so for a great symphony orchestra. Two, why singers are more highly acclaimed than instrumental artists. Mr. Hawley repeatedly states throughout his article that he is unable to answer these questions, thereby suggesting to the reader (he hopes) that his questions are difficult to answer. We cannot agree. The answers to his questions in our opinion are simple.

The reason that most people prefer to hear great artists to a great symphony orchestra is exactly the same reason that most people consider the attempt of Wiley Post to fly around the world alone a greater accomplishment than if the Italian Air Armada under General Balbo should fly around the world. It is the appeal that one man achieving alone has over a group achieving the same thing together. It is because the individual must succeed or fail upon his own ability and efforts and cannot rely upon the assistance of a fellow worker, while a group, such as a symphony orchestra, can rely to some extent on each other. The world will always bestow its greatest honors upon the individual who achieves in whatever field it may be. The group must always be relegated to second place.

We think Mr. Hawley's second question is even simpler than the first. The reason that vocal artists are more highly acclaimed than instrumentalists is because the instrumentalist has a material thing intervening between him and the transition of his message to the audience which destroys to a degree the human contact. Nothing material intervenes between the vocal artist and his audience, and his performance is, as nearly as we can imagine, the person and character of the artist delivered to the audience through the medium of his song.

We trust these observations clarify Mr. Hawley's questions to him.

Very truly yours,
B. H. Carey.

Von Schillings Passes

(*Continued from page 5*)

first in favor of philosophy to appease his father (who opposed music as a career for his son), but finally to devote himself entirely to music study.

Von Schillings' first serious venture as a composer was when he was commissioned to write the music for the book of an opera, Ingwelde, by Count Ferdinand Sporck. The count was so pleased with the work that he assigned him the entire score to compose, and the opera was presented at Carlsruhe in November, 1894. Von Schillings is best known in this field, however, for his Mona Lisa, an opera on which he worked while serving with his regiment at the front in 1914. It was first given under his own direction at Stuttgart on September 26, 1915, and its subsequent performances included presentation at the Metropolitan Opera in New York in 1923 and 1924. Von Schillings' compositions included several other operas, among which were Der Pfeifertag, Schwerin, 1899; and Moloch, Dresden, 1906; as well as music to Oedipus Rex, Agamemnon, The Eumenides, and Faust; melodramas, choral, symphonic, violin works and many songs.

Formerly Headed State Opera

His work as a composer, however, is considered secondary to his abilities as a conductor. He was an eminent authority on Wagner and was chosen to deliver the oration at the Wagner ceremony at Leipsic last February. He had won recognition and knighthood before the war, and following the return of peace he was appointed in 1919 to succeed Richard Strauss as director of the State Opera, a post which he retained until 1925, when his contract was bought off following a dispute with the Prussian Minister of Fine Arts. The next eight years were passed in semi-retirement, although he appeared occasionally at the Berlin State Opera and elsewhere as guest conductor. But the strong anti-Semitic sentiment of the Hitler régime brought him again into prominence, and last March he was made director of the Municipal Opera House at Charlottenburg. He became president of the Prussian Academy of Art in 1932.

His wife, Barbara Kemp, soprano, who survives him, sang the title rôle of Mona Lisa at the Metropolitan, during her engagement there in 1923 and 1924. R. P.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

JULY

July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England).	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales).	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England).	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England).	Sheffield Musical Festival

Foreign News in Brief

Klemperer's Itinerant Opera

Vienna.—Otto Klemperer, new conductor of the Los Angeles Philharmonic Orchestra, has founded an organization called Independent International Theatre, which is to produce various special operatic productions in different cities in European countries. It is to open with Janacek's Jenufa, followed by Mozart's Cosi fan tutte, Austria, Hungary and Czecho-Slovakia will be the first countries to be visited. Hermann Adler, of the Bremen Opera, and Hans Oppenheim, of the Breslau Opera, are associate conductors. The stage designer Strnad is to provide the sets. R.

Liverpool's Philharmonic Hall Burned

Liverpool. — The Philharmonic Hall, Liverpool's leading concert hall, has been destroyed by fire. The costly organ, built within the past five years, perished in the flames. A number of manuscripts and valuable autographed photographs were saved. The hall is to be reconstructed in time for next season. C. S.

German Composers' Societies Unite

Berlin.—The two German composers' protective societies, which collect performance rights fees, have, after years of feud, combined in conformity with the Nazi creed of unity. The new organization is called Reichsdeutsche Afführungsrechtsgesellschaft. It will be joined to the Nazi corporate state in due course. P.

Sir Hamilton Harty Receives Doctorate

London.—The senate of the Queen's University of Belfast has conferred the honorary degree of Doctor of Laws (LL.D) on Sir Hamilton Harty. The ceremony took place in Belfast on July 7. The honor is peculiarly appropriate, as he was born in the neighborhood of Belfast, at Hillsborough in County Down. On the following day, Sir Hamilton sailed for America, where he is again conducting a number of concerts at the Hollywood Bowl. C. S.

New Titles at Berlin Opera

Berlin.—Erich Kleiber, Leo Blech and Robert Heger, the three conductors of the Staatsoper under Furtwängler next season, will all bear the new title Staatskapellmeister. Furtwängler will be first Staatskapellmeister. The title Generalmusikdirektor has been abolished. P.

Muck Retires from Hamburg

Hamburg.—The concerts of the Hamburg Philharmonic Society will not, as previously announced, be shared by Dr. Karl Muck, the society's conductor for the past eight years, and Eugen Jochum, but will be conducted by Jochum alone. W. M.

Krenek's New Opera for Vienna

Vienna.—Ernst Krenek's new opera, The Life of Charles V, will be produced at both the Vienna Opera and at the Prague German Theatre next season. R.

"Now that you've got the bellows, Bertie, sing me the Forge Song from Siegfried."

OBITUARY

Alma Stencel Weed

Scarsdale, N. Y.—Alma Stencel Weed, former concert pianist and wife of Walter Harvey Weed, died recently at her home here. Mrs. Weed, a pupil in Europe of Leopold Godowsky, Emil Sauer and Eugene D'Albert, played for King Edward VII, President Taft, Czar Nicholas II and Emperor Franz Josef. A native of Colfax, Wash., she made her début at the age of eight in San Francisco. Upon her marriage to Mr. Weed in 1914, she retired from the concert stage, although she retained her interest in music and was active in behalf of the art in Westchester County. She leaves her husband, a daughter, father and sister. K.

Estella Merica Huni

New Haven, Conn.—Estella Merica Huni, formerly a prominent violinist, died on July 22 in Boston. Mrs. Huni was the widow of Harold Huni of this city and since his death had been director of the New Haven School of Music. A daughter, Estelle Huni, survives. Mrs. Huni studied at the Chicago Music School and made her début as a violinist in Chicago. Her concert career included three transcontinental tours. C.

Mrs. Mertie Bember Bergen

Paterson, N. J.—Mertie Bember Bergen, wife of Joseph A. Bergen, died here at her home on July 16. Mrs. Bergen was a pianist and the composer of many songs, several of which were given their premières by members of the Metropolitan Opera Company. Her husband and a son survive. D.

John Itzel

Baltimore.—John Itzel, for almost eleven years supervisor of instrumental music in the Baltimore public schools, died on July 21 at the age of sixty-five. He was one of the best known musicians in Maryland.

Mr. Itzel directed the Municipal Band of this city for three years, and as orchestral representative of the Baltimore Symphony Orchestra he was second in command of that organization for thirteen years.

He was born in Baltimore and was graduated from the Peabody Conservatory of Music. Mr. Itzel became leader of the orchestra at the Academy of Music in 1896. He composed the music of several light operas produced by the Clinton Wheelman Opera Company in 1905 and 1906, and also arranged the scores of many light operas and musical comedies presented by the Paint and Powder Club. He wrote many pieces for band and orchestra. In 1912 Mr. Itzel became musical director of Maude Adams' Chantecler company. His wife, Mrs. Adam Itzel, Jr., widow of his cousin, who was well known as an operatic composer, survives him. T.

Alexander Van Rensselaer

Philadelphia.—Alexander Van Rensselaer, a descendant of Kiliaen Van Rensselaer, Dutch patroon, who owned an immense tract of land near Albany, N. Y., died in the hospital here on July 18 at the age of eighty-two. Mr. Van Rensselaer was a noted patron of the arts, and had been president of the Philadelphia Orchestra Association since 1901. He resigned this post last March, and in recognition of his services the board voted not to elect a successor during his lifetime and made him honorary president. Mr. Van Rensselaer was an enthusiastic sportsman and was identified with many philanthropic, patriotic and artistic movements. His widow and three stepdaughters survive.

Albert Theodore Strauch

Yonkers, N. Y.—Albert Theodore Strauch, former president of Strauch Brothers, dealers in piano supplies, also a former president of the General Society of Mechanics and Tradesmen, died on July 19 at his home in this city. The firm of Strauch Brothers was dissolved in 1926, and since then Mr. Strauch had operated a piano store, the Strauch Piano Company. He was sixty-seven. He leaves a widow and two children.

Mrs. Blanche A. Bellak

Philadelphia.—Mrs. Blanche A. Bellak, widow of Leopold W. Bellak, president of the piano house of James Bellak Sons, died in the University Hospital on July 23 after a short illness. Mrs. Bellak was former president of the Philadelphia and Pennsylvania branches of the National American War Mothers, and she led a delegation of Philadelphia Gold Star Mothers to France in 1921 to decorate graves in Romagne Cemetery. Y.

Harry J. Hoffmeir

Ocean Grove, N. J.—Harry J. Hoffmeir, a stepbrother of Earl Lewis, treasurer of the Metropolitan Opera House, died at his home here on July 18. He was fifty years old. Mr. Hoffmeir had been head of Tyson & Co.'s opera and concert ticket department for the past twelve years. D.

Musicales

Lucile and Miles Dresskell in Concert

Miles Dresskell, violinist and viola d'amore player, and Lucile Dresskell, soprano, presented an interesting concert at the McMillin Academic Theatre, New York, July 13, with Alton O'Steen as pianist and accompanist.

The two groups for viola d'amore were characterized by a mellow, singing tone which was particularly effective in the adagio of Sonata No. 2 by Ariosti and the Plaisir d'Amour by Martini. The Andante et Menuet by Milandre displayed melodic style, and technical intricacies were well executed.

The Sonata Virginianesque for violin and piano by John Powell revealed Mr. Dresskell's flair for the modern in contrast to the ancient viola d'amore repertoire, and was performed with clear-cut, virility, while the Introduction et Rondo Capriccioso of Saint-Saëns gave the performer an opportunity for dexterity and well-turned phrases. As an encore he played the Brahms waltz in A.

Mrs. Dresskell, in her first group which consisted of Degl' Occhi del mio Ben and Ch'io mai vi Possa by Handel, sang with surety and finesse. She responded to the enthusiasm of the audience by singing an encore. Her second group included Overtones by Solon Alberti (with whom Mrs. Dresskell is coaching); My Lady Walks in Loveliness by Ernest Charles; and Vittorio Giannini's Tell Me, Oh Blue Blue Sky. These were followed by Passepied of Clement Deliebs; Awake, It is the Day by Cecil Burleigh, and Frank Bridge's Oh, That It Were So, sung as an encore. Mrs. Dresskell combines beauty of voice with breadth of style and adept technic. Mr. O'Steen played the sonatas excellently and lent admirable support throughout the program. D.

* * *

Edwin Hughes Presents John Crouch in Program

John Crouch gave the second recital of the current Wednesday evening series, in which Edwin Hughes is presenting members of his summer master class at his New York studio. The program listed the English Suite, No. 3, G minor, of Bach; Schumann's Symphonic Etudes; the Vier Klavierstücke, op. 119, of Brahms, and three Chopin pieces.

Mr. Crouch's sterling pianism found ample expression in this choice of numbers. His technic combines brilliance with the less showy but more substantial virtue of surety. Interpretatively, he displays depth of feeling and commendable restraint. His readings are governed by the best standards of tradition but are tinged with characteristic originality and imagination. He is also excellent in his differentiation of styles and the appropriate tonal coloring and weight he assigns to the various types of music. The usual numerous audience attended and rewarded Mr. Crouch with consistent and enthusiastic applause. B.

* * *

Esther Stein Gives Private Recital

Esther Stein, fifteen-year old pianist, who won the first piano scholarship at the School for Advancement in Music, under Winfield Abell's instruction, gave a recital recently before a small select audience. Her program comprised the Bach-Pirani Arioso; Beethoven's sonata in D minor; Paderewski's Cracovienne; and the Gondoliera, Canzonetta and Tarentelle by Liszt. In her playing of these numbers she disclosed powers far in advance of her years, including a well developed control of relaxation in its relation to melodic playing and a fine tone used with a discriminative sense of dynamics and style. Miss Stein will probably be heard in public recital next fall. G. B.

* * *

La Forge-Berúmen Summer Musicale

The fourth concert of the La Forge-Berúmen Summer School was presented to a large audience on July 13 by Elizabeth Andres, contralto, Evelyn White, pianist, and Jerry Mirate, accompanist. Miss Andres, whose voice and art are familiar to radio and concert audiences, gave a program which included arias from various operas and songs in German and English. She brought a vocal equipment that richly endowed all her interpretations. Mr. Mirate gave her splendid support at the piano. Miss White contributed two groups and offered much enjoyment with her artistic interpretations. C. L.

* * *

Roeder Pupils Play at Barrington School

GREAT BARRINGTON, MASS.—Piano pupils of Carl M. Roeder gave a recital at the Barrington School for Girls on July 9. The participants were, Doris Frerichs, Haru Murai and Katherine Braun, who played compositions by Beethoven, Chopin, Liszt, Debussy and Ravel. Mr. Roeder's seasoned pedagogy and expert guidance are reflected in the playing of his students. Their execution is firm and sure, their interpretative faculty carefully fostered and natural flair for expression encouraged. The audience applauded with appropriate warmth.

On July 15 Mr. Roeder presented another recital, the players being Florence Dubinsky, Doris Frerichs, Sylvia Melnick, Haru Murai, Lydia Boyd and Katherine Braun. The program contained music of Brahms, Respighi, Scriabin, Ravel, Liszt, Debussy and Chopin. S.

New York University Students Win Scholarships

Twelve music students of the New York University Summer School, have been awarded scholarships, according to an announcement made by Dr. Hollis Dann, director of the department of music education. Sixty students took part in the competitions. The winners, whose awards include private and class instruction, are: with Prof. Percy Grainger in piano, Norman Voelcker, Hanna Lefkowitz, Leah Brown, Stella Lessinger, Lucile Emerick, Lewis Slavit, Marion Martin, Walter Christopherson, William Fichlander, and Raymond Burrows; with Prof. Isidore Luckstone in voice, Malcolm Hubert; with Prof. Frank Luker in piano, Hazel Gronberg.

Zoller Opens New York Studio

Elmer Zoller, coach-accompanist, has opened a studio in New York. Mr. Zoller, who collaborated with Elsa Alves Hunter, soprano, in five Lieder recitals at the Barbizon-Plaza, New York, last winter, has had wide experience. His musical education includes study at the Conservatory of Music in Leipsic, and as a private pupil of Robert Teichmuller and teachers in Leipsic, Paris, Florence and London. He has prepared many artists for recital, oratorio and for operatic rôles at the Leipsic, Metropolitan and Chicago operas, has toured all over the world with prominent concert artists, and also has been associated with radio broadcasts. He is organist and director at the Central Brick Presbyterian Church, East Orange, N. J.

Alton Jones Plays at Juilliard School

Alton Jones gave a recital for the Juilliard Summer School on July 20. There was a good sized audience present, including many students, who received the eminent pianist with enthusiasm.

Mr. Jones had chosen an interesting program which opened with his own transcription of the Bach organ, prelude and fugue No. 11 in D minor. This was an admirable arrangement which found due appreciation from his listeners. Then followed the Brahms Capriccio, Op. 76, No. 8 and Intermezzo, op. 116, No. 1, together with the Schumann Presto Appassionato, op. 22. In this Mr. Jones revealed anew his clean cut tone, fine technic and musicianship. He is a straight-forward player, an artist of the highest type, playing in a manner that is sincere and appeals to the lay musician as well as the professional. The reaction of the audience proved this. MacDowell's Sonata Eroica, Op. 50, two Liszt numbers, and a Liszt arrangement of Saint-Saëns' Danse Macabre completed the program.

Mr. Jones was obliged to respond to many recalls despite the intense heat of the afternoon before the delighted audience would allow him to withdraw. J. V.

Marion Lorraine to Cruise

Marion Lorraine, American soprano, is leaving at the end of July on the SS. Vulcania for a cruise covering Gibraltar, Lisbon, Genoa, and other Italian seaports. She will return about the middle of September in order to take up her musical activities in New York and other points.

Miss Lorraine gave a recital in New York in May. Her next concert here will be in December.

Mrs. Coolidge's Chamber Series Begins

PITTSFIELD, MASS.—A program by Willem Willeke, cellist and life conductor of the colony here, was given in the temple of music to open the tenth season of Mrs. Frederick S. Coolidge's chamber music concerts. Music by Brahms, Beethoven and Suk was played, and an audience of 400 from Berkshire resorts was in attendance. C.

I SEE THAT

When Beniamino Gigli sang as Don Alvaro in La Forza del Destino at the Colon Opera in Buenos Aires on July 4, it was the first time in his career that he had essayed the role.

* * *

Foster Miller, bass-baritone, artist pupil of Adelaide Gescheidt, has been engaged to sing two performances of Mendelssohn's Elijah with the Washington Heights Oratorio Society, August 15 and 22. Hugh Porter is the conductor.

* * *

René Le Roy opens his American season in Baltimore, January 3. The French flutist will be heard extensively in concert as soloist and jointly with Sheridan Russell, cellist, and Pierre Jamet, harpist.

* * *

Among the new cities on the 1933-34 American itinerary of the Budapest String Quartet is Toledo, O. The ensemble will appear there on March 2 in a series of concerts at the Museum of Art.

* * *

Keith Falkner, English baritone, who is to make a short concert tour of Canada and the United States next season, has been booked for Wolfville and Sackville on January 10 and 12. His New York recital takes place in January.

* * *

Isidora Newman, diseuse and author of books for children, and teacher of classes for the young, has added to her recital programs of Southern songs stereopticon views of the French Quarter of New Orleans. This material has been sent to her by the Board of Commerce of that city. In Mammy costume, Miss Newman comments on the views in a brief talk preceding the recital program.

* * *

Frances Hall and Rudolph Gruen will play compositions by Bach-Gruen, Ravel, Arensky and Rachmaninoff over Station WTAM, Cleveland, O., on August 6.

* * *

J. J. Vincent has formed a new producing company, the Vincent Theatre Enterprises, Inc., which will stage several plays on Broadway next season. The offices will adjoin those of Mr. Vincent's musical activities.

* * *

J. Hyde Eaton, representative of Miriam Marmein and other artists, is spending the summer at Plymouth, Mass.

* * *

Cornelius Van Vliet has been engaged for a concert by the Chaminade Club of Brooklyn, N. Y., next season.

* * *

Kathryn Newman, coloratura soprano, sang a request program over an NBC-WJZ network on July 25. Accompanied by a concert orchestra directed by Josef Stopak, she offered excerpts from Bellini's La Sonnambula, When Love Is Gone by Stebbins, La Girometta by Sibella and Alleluia by Mozart.

* * *

Anthony Pesci, young American tenor, has been engaged permanently for recitals over WNYC every Friday. Mr. Pesci also is heard over WHN-WPAP on the same days.

* * *

Viola Philo, soprano, has been singing at Radio City Music Hall, appearing there six successive weeks, in the same period also broadcasting over the NBC network.

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The Mystic Realm

(*Continued from page 6*)

the Philadelphia orchestras, I have the feeling again of communion with the gods and of living in at least the sixth heaven. For these highly paid men (every one an artist, and every one putting forth his best effort to be worthy of his high salary) give technical performances of works that are, and always will be, beyond the range of any amateur organization.

Always, did I say? Who knows? Sometimes, after listening to a wonderful performance of the Scheherazade suite of Rimsky-Korsakoff by an orchestra made up of young high school students and directed by some young man who has never lived with a symphony organization and knows his work only by instruction from phonograph records, I begin vacillating like a weather-cock in a hurricane and soon find myself pointing to the amateurs.

I do not know how to gauge the capacity of amateur players and singers. Sometimes I have thought they were hopeless—and many of them are—and then I have heard a performance of a Debussy or Ravel quartet by some group of young people playing for the fun of playing, and my whole attitude on chamber music has been changed. Why? Because of the intense feeling of these young people, reflected through their performance of music which is difficult to play and difficult to understand—a feeling that showed their great love for sound as organized by Chadwick or Foote or Mason or some other modern composer. These players may not have understood the intent of the composer, they may not have given an interpretation equal to that of the Flonzaleys, but they put something into their music that none of the professional and highly advertised groups put into theirs. I do not know what it is, but I know that it stirs me and makes me respect music as played and interpreted by the amateur.

Freedom in Interpretation

There is no set method of interpretation for a work. One set of players do it one way and another set have found something entirely different in the same piece. Hans von Bülow edited the Beethoven sonatas with many marks which seemed to him absolutely necessary for correct interpretation, but these markings are not followed in any particular when Hofmann or any other pianist gives a Beethoven cycle. D'Albert never played the same sonata twice alike—and he the greatest Beethoven player of his day.

Therefore I say to young people: Do not let anyone discourage you. Play as you will and what you will. Study the music with care, think what it was intended to mean, think what you would like it to say, and then play it and pay no attention to the criticisms of those who believe that there is a traditional style without which the performance of any classical number is ruined.

And so I would counsel those who want to know music more intimately to play chamber music—and by chamber music I mean anything that can be played in the home. It does not have to be string quartets or piano trios. One may have a most gorgeous experience in music through clarinet quartets, or duets for two flutes and piano, or trios for violin, flute and bassoon, or quartets for four brass instruments in almost any combination, or for any instrument solo with piano accompaniment. The main thing is to have the desire to do it, the will to back it up, and then the backbone necessary to back up the will and stick to it.

"But can anyone do it?" you ask.

I would answer, "Almost anyone." I know of two great composers who were turned down by music schools because they did not show any talent on first examination. One of them was Verdi. He turned out, after all, to be pretty fair (to say the least). And I have seen the development of so many from nothing to something, that I long ago gave up trying to predict the course a child's genius might take when once he had made up his mind to do a thing.

And does that apply to grown-ups, also? I think so, for I have seen specific instances of men and women who started to learn late in life and accomplished enough to give them what they sought in music—and that was a great deal. I knew a plumber who took up the study of the piano at the age of thirty-five. Five years later he was playing most of the Beethoven sonatas and also a great deal of modern music. I knew a grocer who at forty learned to play the cornet and did it so well that he became leader of the village band and gave the village very good music. I knew a woman who had been busy raising a family until she was forty-five and then she started singing. Much to the surprise of her teacher she developed marvelously and before the end of the second year of study was ready to sing the soprano soli in any of the great oratorios. And so on, and so forth. It all depends on the will. The capacity is usually present if there is a will strong enough to make the attempt to overcome all obstacles.

Changes in the Art of Music

Music is changing little by little and day by day. Contemporary music is no more like the music of Bach than the automobile is like the one-horse shay. The music of George Gershwin has no sound that would remind one of the music of Beethoven and Schubert. In recent years composers have given little thought to chamber music, and perhaps Gershwin will conclude that there is nothing in that genre for him.

Then, where is music tending? How will it develop in the future? What will become of the piano, the violin, the flute and the saxophone? Are these to be the instruments with which future music is made? If they are to be used, how are we to adjust the clarinet to the quarter-tone, the oboe to the eighth-tone and the whole ensemble to chords in sixteenth tones—as we are told music of the future will be composed?

These are just a few of the riddles to be added to the great riddle of the universe, and he who would attempt an answer must feel the urge for clairvoyance given to but few mortals.

(*To be continued*)

Music Notes From Coast to Coast

GRAND RAPIDS, MICH.—Many studios are being closed for the summer, and pupils' recitals are rounding up the season.

Chester Berger, director of the Berger School of Music, was elected president of the Michigan Music Teachers' Association at the annual meeting held recently in Battle Creek. Other officers chosen were: vice-presidents, Jason Moore of Detroit and Maude Russell of Battle Creek; secretary, Mrs. Maude Woodall and treasurer, William Van Gemert, both of Grand Rapids; auditor, Mrs. Martha Agnew Wentworth of Bay City, formerly a local musician. The association has selected this city for next year's convention.

Mr. Berger presented in two recitals students of the following instructors in his school: Mrs. Dorothy Vander Werf, Alta May Lumbard, Katherine Humphrey, Mrs. Jeannette Brumbaugh, Carl Bernt and Mr. Berger. The pupils were Jane Wait, Gladys Moon, Lucille Lawrence, Jean DeKuister, Imogene Cooley, June Marie Carlson, Cecilia Weiner, Mary Elizabeth and Kneeland McNulty, Robert Roush, Reid Bassett, Katherine Ferguson, Julia Van Dam, Donald Leys, Teddy Battema, Betty Luce, Louise Coeling, Ellen Newhof, Louise Vincent, Robert Halliburton, Bernard Rosenberg, Chester Rupinski, Betty Williams, Vinna Mutchler, Cecilia Gieroch, Edmund and Bronislaus Janiok, Katherine Browning, Lila Isabel Hicks, Ruth Aldrich, Betty Vandegrift, Frances Berger, Elaine Abbit, Carol Deene Porter, Tillie Grusas, Albina Kowalkowski, Mamie Sheldon, Charlotte White, Mabel Hall, Abigail Wedgwood and Walter John Jaracz.

Reese Veatch introduced Phyllis Gardner, contralto, in recital at the St. Cecilia Building. Mrs. John P. Kremer accompanied her in a varied and well-chosen program.

Mrs. Helen Baker presented the following students in a home studio recital: Edith Mae Hoekzema, Viola Geraldine Cilley, Edith Gingrich, Ejane Decker, Ernestine Lampert, Virginia Voorhees and Bonnie Fuller.

Others who have given concerts are Mrs. Augusta Rasch Hake, Seranna Botting, Alyce VanderMay, Mary E. Burns, Melba Spinney, Jeannette DeVries, piano instructors; Kathryn Strong Gutekunst, vocal teacher; and Mrs. Sherman Tuller, violin pedagogue. H. B. R.

HOUSTON, TEXAS.—Phyllis Childs, one of this city's younger musicians, is spending the summer at Camp Waldemar, Hunt, Texas.

Dreda Aves will sing the part of Amneris in Aida, with the Houston Civic Opera Company, when they go to Chicago and St. Louis in August.

Vittorio Verse, conductor, has returned from New York, and is hard at work on Aida, with the ensemble of the Houston Civic Opera Company. Appearing with the company will be an eminent cast which will include several opera artists of Texas origin. Among the principal artists who will appear on August 23, in Soldier Field: Joseph Royer, Leo De Hierapolis, Amund Sjovik, George Holliman, Joseph Wetzel, Della-Samoiloff, and Dreda Aves.

Loura H. Nellsson, piano and organ teacher, is in Chicago, the guest of her daughter Olive Nelson Russel. Mrs. Russel has received her degree of Bachelor of Music from the Sherwood School of Music. Mrs. Nellsson and her daughter Mrs. Russel, will be heard in Chicago in joint piano and organ recitals during the month of August. K. B. M.

INDIANAPOLIS, IND.—The Indiana State Symphony Society have elected officers for the coming season—the fourth since organization. Gilbert J. Hurty was chosen as the president; Jacob L. Mueller, vice-president; Mrs. Charles Latham, secretary; Albert Deluse, treasurer; Ralph Wright, general chairman of free concert; Sidney Sullivan, publicity chairman; Mrs. Wallace C. Tomy, program chairman, and Herman C. Wolff, arrangements chairman.

Ferdinand Schaefer and the officers are engaged in working out a project for the coming year. During the past year the orchestra operated on a budget of $6,000. This amount enabled each man to receive only about $1.50 for each concert and rehearsal. At the present time the orchestral members have received only a part of their sum as the funds are tied up in one of the Indianapolis banks.

Director Schaefer hopes to give all the concerts at the Murat Theatre next season. Heretofore, the concerts have been at Caleb Mills Hall, but if the new building is secured it will enable the orchestra to appear in a more centralized portion of the city.

The Clarke College Quartet of Clark College, Atlanta, Ga., presented an interesting and well balanced program at the Central Avenue M. E. Church on June 29.

Ada Bicking, state music supervisor of Michigan for several years, will come to Indianapolis this fall to head the music department of Butler University.

The Indianapolis Civic Orchestra are giving a series of ten concerts during July. H. C. G.

MONTREAL, CAN.—The Canadian Institute of Music, directed by Rodolphe Mathieu, brilliantly closed another academic year with a *soirée-concours* held at the Plateau Auditorium on June 27, before a numerous audience.

The first prize for the third consecutive year was awarded, in the piano section, to Fleurette Beauchamp and Cécile Potvin. The first prize for the first year was won, in the piano section, by Cécile Préfontaine, Josée Laurin and Marcel Hébert. In singing, the first prize (first year) was received by Lucille Beaudry, soprano, and Henri Goyer, tenor. Special mention was accorded to Cécile Potvin, the only candidate in the violin section.

Constant Gendreau presided at the recital. E. Robinson and Stanley Oliver and Dr. Louis L. Balogh, organists, formed the jury; Gaston Rivest acted as secretary. The competitors who took part in the program are pupils of Arthur Letondal, Camille Couture, Louis Chartier, Rodolphe Mathieu and Céline Marier.

The prize awarded to Miss Beauchamp enables her to have a year's study in Paris. This young artist began her studies with Alice McCaughan, and continued them with Octave Pelletier, Roamin Pelletier, Arthur Letondal and Rodolphe Mathieu. Miss Beauchamp has appeared frequently in concert and over the radio. E. C. N. L.

PORTLAND, ORE.—Success marked the eighteenth annual convention of the Oregon Music Teachers' Association. Two hundred delegates attended the opening session on June 15 at the Meier & Frank Auditorium. Marguerite Melville Liszniewska, Cincinnati pianist, lectured on the Technic and Psychology of Piano Playing, while Dr. Barry Cerf, of Reed College, spoke on Music and the Other Arts.

Other interesting speakers during the three-day program included Mrs. M. Donald Spencer, manager of the Portland Symphony Orchestra; Helen Calbreath, president of the Oregon Federation of Music Clubs; H. M. Barr, director of research of the local public schools; Nelle Rothwell May and Martha B. Reynolds, Portland pianists.

Three Bach chorales were sung by a school chorus, led by William H. Boyer. There was a concert of works by Oregon composers. Protests were filed against the littering of porches with printed matter advertising bargains in music lessons. This progressive association is now making loans to its members.

Frederick W. Goodrich was re-elected president of the organization. Memorial exercises were held for Frances Striegel Burke, Mrs. Warren E. Thomas, Mrs. H. A. Heppner and E. Maldwyn Evans, members who passed away recently. The program closed with a banquet and concert at the Multnomah Hotel. Next year's convention will be held at Eugene, Ore. J. R. O.

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Press Comments

RUDOLPH GANZ

Rudolph Ganz's recent appearance as guest conductor of the Chicago Symphony Orchestra in the Century of Progress concert series of the Friends of Music was reported by the Chicago papers as follows. Under the headline "Ganz Once Again an Outstanding Personality," the Herald Examiner stated: "Rudolph Ganz enlarged the impression of authority, of deeply felt musical expression, of technical efficiency and of artistic dignity that invariably attends upon his appearances as conductor or as pianist. He is one of the outstanding personalities in the world of music, endowed with the qualities of leadership, a forceful and genuinely likable figure, as his widespread popularity attests. Chicago has been fortunate by reason of his activities here, which add up to an impressive total in years and achievement."

Herman Devries in the Chicago American said: "Ganz achieved one of the major triumphs of his career. The first thing one notices in listening to the not unfamiliar Pathetique Symphony of Tschaikowsky is the originality and cleverness of Mr. Ganz' interpretation. He not only reveals its best points—he also underlines them with his own interesting personality and succeeds in clothing them in newer garments of brilliance and meaning. The effect on public and orchestra was noteworthy. The men played, if possible, more eagerly and vividly than upon many recent occasions, no doubt refreshed by the exhilarating presence of Mr. Ganz."

Edward Moore wrote in the Chicago Tribune: "He has long been known in Chicago as an eminent artist of the piano. It became evident last night that he deserves high standing with the symphony orchestra as well. His Beethoven was sturdy Beethoven; he presented Tschaikowsky as a man who imaged some of the most agreeable, not to say delightful melodies in the whole list of music."

JOHN CHARLES THOMAS

Following the recent appearance of John Charles Thomas as the first soloist of the season at the Hollywood Bowl, Isabel Morse Jones wrote in the Los Angeles Times: "Shades of the days when speeches were part of the Hollywood Bowl entertainment. Last night the Bowl soloist, John Charles Thomas, had to talk from the stage to quiet the tumult after incessant recalls." Miss Jones adds, "Only a few times in a generation does one hear a voice of such beautiful quality supported by such unlimited lung power."

Carl Bronson in the Los Angeles Herald and Express: "John Charles Thomas always absorbs more than half the program wherever he appears with an orchestra, and last night his supra-baritone voice was heard at his ultra-best. The power and beauty of a thoroughly mastered vocal gift was brilliantly demonstrated by Thomas and his peculiarly sensitive qualities will long linger in the memories of those fortunate enough to sit under their spell."

Florence Lawrence in the Los Angeles Examiner: "The favorite baritone, with his smooth, even voice, sang one operatic aria after another to the delight of his listeners. Opening with the Eri Tu from Verdi's Masked Ball, the singer graciously added one after another of his famous arias as a clamorous throng demanded more and still more. A second appearance on the program presented the soloist in the aria Brindisi from Hamlet with more encores. His success throughout the evening was sensational."

ROSE TENTONE

Rose Tentone, artist pupil of Enrico Rosati, made her operatic debut in Cincinnati at the Zoo Opera on July 8, as Nedda in Pagliacci. The Times Star of July 10 read as follows:

"The multitude which assembled at the Zoo Opera on Saturday evening was attracted there by the fame of Ravel's Bolero, plus the prospect of interpretative dance and, *incidentally*, by a performance of Pagliacci, by Leoncavallo.

"After the opera was under way it became evident that Pagliacci was far from *incidental* to the evening's excitement. Pagliacci was the best production in an operatic way that the Zoo has had thus far during the season.

"It was complete, with donkey and cart, driven smartly upon the scene by Rose Tentone, the Nedda of the opera, escorted by her sulky master to the satisfaction of all concerned. Rose Tentone, soprano, is new to this public and to the Zoo Opera, but the opera management, should it be public minded, will not allow Miss Tentone to leave the Zoo too soon. *Without exception* hers is one of the finest, freshest, most artistic voices heard for many a season in this city. An American by birth, an Italian by descent, Miss Tentone combines the vocal gifts of Italy and its drama with the brilliance and verve of our own people. She even made of the conventional Bird Song, which Leoncavallo inflicts upon Nedda, a thing of beauty. With it this new singer completely subjugated her audience. When Rose Tentone sings again, and she will sing Aida on next Tuesday evening, there will

ROSE TENTONE

be a packed house to hear her if Cincinnati knows a singer as Cincinnati should.

"Pagliacci elicited the wildest furore. . . . Over the superlative effects produced by Lindi, Royer and the charming Tentone, the audience went wild. The Zoo Opera annals hold no record of such enthusiasm, of applause and shouting of bravo as greeted the singers in almost endless curtain calls."

The Cincinnati Enquirer found that: "Rose Tentone pleased greatly as Nedda. . . . She possesses a dramatic voice of fine register and much beauty, her personality is piquant and she is a clever actress."

Miss Tentone's next role was Aida. Herbert Witherspoon, who heard Miss Tentone when in New York and recommended her to Mr. Van Grove, telegraphed the following to Mr. Rosati: "Tentone excellent success in Aida. You can be proud of her."

Unfortunately the Aida performance was not reviewed by the press, since it was the second performance of the season. It is to Miss Tentone's credit that she sang the work without orchestral rehearsals.

Another addition made by Mr. Van Grove to the artist's scheduled Cincinnati appearances was Cavalleria Rusticana, which she sang on July 26.

Miss Tentone was originally engaged for three Pagliacci and one Aida production, but the Zoo management has added another performance of the former. Leaving Cincinnati she goes to sing at Robin Hood Dell.

HENRY HADLEY

Henry Hadley conducted the opening concert in the summer series of the San Francisco Symphony Orchestra on July 11. The San Francisco Chronicle's review of the event read: "The concert was like old times in more ways than one. There again was the popular audience spread upon the vast main floor of the Civic Auditorium and high into the balcony. There again was the familiar personnel of the San Francisco Symphony Orchestra. And there again, after eighteen years' absence from the local scene, was Henry Hadley, who conducted the orchestra here when first it was organized. He was greeted with an especial affection. The crowd remembered his pioneer achievements in San Francisco, applauded warmly the new evidence of his talents as leader, and brought praise to a climax with the assistance of an impromptu instrumental fanfare at the conclusion of his own tone poem Lucifer."

The San Francisco Examiner: "Director Hadley is an intellectual, a scholar. He penetrates into the heart of the compositions he interprets. He does not strive for effects. He takes his time and polishes a phrase and divines every shade of meaning. His readings are remarkbly clear. He is conservatively individual but authoritative. You are confident that what he does is perfectly correct. He is dignified, modest and conducts with restraint."

The San Francisco Call-Bulletin: "Came then Hadley's own works. Streets of Pekin, from his Chinese Suite, impressionistic and punctuated with incident, was reminiscent in treatment of Respighi's series of tone pictures of Rome. There the analogy ended, however. Certainly Hadley is a master with harmonies and his effects are logically arrived at. Streets of Pekin places its composer in the front rank of American creative artists.

"Hadley's Lucifer was dramatic and again revealed a deftness of orchestration. There was a Wagnerian preponderance of brass, with richness of tone effects throughout. Two trumpeters above the organ loft gave a highly theatrical note to the work."

The San Francisco News: "The suite proved the most satisfactory number of the evening. It bears the subtitle Streets of Pekin, and while in no way suggestive of Chinese musical idioms, it did prove a thoroughly delightful opus replete with atmospheric charm. If one may describe any aural offerings as 'picturesque,' that word might aptly be applied to the various musical pictures conceived by the composer for such fancifully named avenues as Great Stone Man's Street, Sweet Rain Water, Rickshaw Boy, Ma Ben, Jade Street (Moonlight), Shoemaker's Street, Sleeping Lotuses and The Forbidden City."

EMILY ROOSEVELT

Commenting on the singing of Emily Roosevelt with the New York Orchestra, Sokoloff conductor, at Weston, Conn., on July 13, the South Norwalk Sentinel said in part: "Miss Roosevelt's contribution to the evening's program was the work of a finished artist. The voice of this talented soprano carried easily and clearly to all parts of the amphitheatre. Her voice carries a rich quality which thrills her audience. Her diction was excellent as was clearly demonstrated in Schubert's Omnipotence. Miss Roosevelt's outstanding effort was her singing of Wagner's Dich Theure Halle. She rendered this difficult number with ease. Her tones were beautiful, especially when her voice soared in the high parts. She is truly one of the country's great artists and those who enjoyed the privilege of hearing her last night, partook of a vocal treat which will live long in their memory."

ROSE BAMPTON

After Rose Bampton's first Chicago appearance on July 1 in Mandel Hall under the auspices of the music department of the University of Chicago, Glenn Dillard Gunn, critic of the Herald and Examiner, wrote: "She is the most attractive contralto of her generation, the rightful successor to Louise Homer and Cyrena Van Gordon. The voice is rich, somber, of exceptional resonance and quite amazing range. These natural assets have been refined by an artistic discipline that is informed of beauty and of imagination, that commands a technical facility rare among young singers, and that is founded upon taste and musicianship of the highest order."

RENÉ LE ROY

René Le Roy, French flutist, played in recital in London on June 22. The Morning Post's criticism read in part: "Mr. Le Roy's flute playing was masterly both as regards the extraordinary technical command and the fine feeling he brought to the interpretation of the music. He is an immensely gifted executant, profoundly versed in all that appertains to his art, and capable—as the two exquisite solo pieces by Debussy and Honegger showed—of doing what he will with his instrument."

OTTO LUENING

Two songs for baritone, Hear the Voice of the Bard and Earth's Answer, by Otto Luening, were programmed recently by Rollin Pease at the concerts given on the course at the University of Arizona, Tucson, Arizona. According to the critic of the Tucson Citizen: "The graphic strangeness of Blake's words was reflected in the strength of the music and the compositions were very enthusiastically received."

Eddy Making M-G-M Film

Nelson Eddy, baritone, now in Hollywood under contract to Metro-Goldwyn-Mayer by arrangement with his managers, Columbia Concerts Corporation, is to make his screen début in The Prisoner of Zenda opposite Jeanette MacDonald. Mr. Eddy is of the opinion that experience in the films does a great deal to improve the acting of the opera singer. He cites LawrenceTibbett as an example of such development.

Although Mr. Eddy is under contract to Metro-Goldwyn-Mayer until Christmas time, the company has given him permission to sing five engagements on the Pacific Coast during that period. On October 23 Mr. Eddy gives a recital in Fresno and during November appears in San Diego, Claremont, Los Angeles, and San Francisco.

When his first picture is finished he will start his concert activities. During January and February he is booked for a tour opening in Canada with engagements in St. John, N. B., Charlottetown, Prince Edward's Island, Halifax, N. S., and Kitchener, Ont. His next engagements are for recitals in Great Neck, N. Y., Norfolk, Va., Harrisburg, Pa., Syracuse, and Troy, N. Y., Scranton, and Pittsburgh, Pa., Columbus, O., St. Paul, Minn., Appleton, Wis., Louisville, Ky., Wheeling, W. Va., Roanoke, Va., Peoria, Ill., Hattiesburg, Miss., Birmingham, Ala., and Cleveland, O.

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Studio Notes

ESTELLE LIEBLING

The following Estelle Liebling artists appeared as soloists at the Radio City Music Hall, N. Y., with Roxy and his Gang during the week of July 13: Beatrice Belkin, Celia Branz, Viola Philo and Katherine and Louise Scheerer.

Helena Lanvin, contralto, sang on the Halsey and Market St. Playhouse program over WOR on July 19. Lucy Monroe, soprano, sang the following rôles with the Chicago Opera Company at the Hippodrome, N. Y.: June 17, Marguerite in Faust, June 21, Musetta in La Boheme and July 12, Juliet in Romeo and Juliet. Helen Arnold and Joseph Macaulay are appearing weekly with the St. Louis Municipal Opera Company. Nick Kenny has added David Milton to his gang which broadcasts three times weekly over WMCA, WINS and WOV. Mr. Milton specializes in impersonations and an original way of doing popular songs.

Claire Miller, coloratura soprano, Goldye Levin, soprano, and Hugo Stamm, baritone, appeared as soloists at the American Legion dinner given at the Hotel Victoria, N. Y., on July 15. Lucille Potter, coloratura soprano, Helena Lanvin, contralto, and Ros Peardon, baritone, were the soloists at the dinner given by the Actors Club of America at the Hotel Woodstock, N. Y., on July 17. Sydelle Rausch was the accompanist. Nancy Garner, soprano, and Ros Peardon, baritone, appeared on the television program given over WOR on July 10 from Macy's in New York. Paul Cadieux, tenor is singing with Cole's orchestra at the Palmer House in Chicago during the summer.

A choir of fifty voices, known as the Estelle Liebling Melodic Choir, appeared with the Philharmonic Orchestra under the direction of Hans Lange, at the Lewisohn Stadium on July 18 and 19. Miss Liebling is presenting her artist pupils over WOR every Wednesday evening on the program called The Old Music Master.

ESPERANZA GARRIGUE

Artist pupils of Esperanza Garrigue of New York are active in concert, opera, church and radio. Norma Richter, soprano, after two seasons in grand opera in Italy, is fulfilling a contract in Buenos Aires for the entire season. She is taking the leading roles in Traviata, Tosca, Boheme, Madam Butterfly, Trovatore, Andrea Chénier and Manon.

Helen Webber of Halifax, N. S., not yet twenty, made her début in grand opera on May 23 in New York with the Puccini Opera Company, at the College of the City of New York. She sang the role of Lola in Cavalleria Rusticana.

Hector De Lara, baritone, has sung many grand opera performances this season, adding the part of Amonasro in Aida to his repertoire of twelve leading roles. Mr. De Lara has been connected with the National Broadcasting Company for several years, and with the Victor Recording Company. He has a season's contract at the World's Fair in Chicago.

George Farrell, winner of the Graham McNamee Scholarship with Mme. Garrigue, was chosen and prepared to sing the part of Sir Joseph Porter in the operetta Pinafore given by the Washington Square Opera Society. When illness prevented his appearance, Sydney Dunay, another singer from the Garrigue studio, took his place at a moment's notice.

Triston Wolf, tenor, made his début last season in the leading role in the Pirates of Penzance. Mme. Garrigue took over his training after he had studied for eleven years here and abroad.

John Kelvin, Irish tenor, is heard three times a week over the Columbia network. George Bennet, known on the air as Jubilo the Songster, also was sent to Mme. Garrigue by officials of Station WABC. Marion Hopkinson, featured for two years in the WABC production. The March of Time, impersonated Rosa Ponselle.

Paula Fire sang in Mendelssohn's Elijah with the Flushing (N. Y.) Oratorio Society in May, and was featured as guest artist at the organ recital by Mr. Goss in Belmore, N. Y. She also was guest artist before the Choral Club of Baldwin, N. Y. Miss Fire made her début in operetta, singing Josephine in Pinafore, in the production given on May 11 and 18 in New York by the Washington Square Opera Society. Miss Fire is to represent Mme. Garrigue during the summer vacation, taking charge of the students who wish to continue their work during the summer while Mme. Garrigue is traveling in Europe.

Mme. Garrigue will reopen her New York studio on October 15. Besides those mentioned, prominent artists working with her include Esther Dale, concert singer and dramatic actress; Sofia del Campo, grand opera and concert singer; Enzo Aita, grand opera and concert tenor; Miss Zimmerman, leading soprano of Calvary Church, New York; Mrs. McLelland, soprano of the same church; William Miller, leading tenor of the Baptist Church, Brooklyn; Mr. Cuskley, solo bass of St. Theresa's Church, Brooklyn; May Downey, composer-organist and choir director of St. Theresa's; Louise Linconi, coloratura soprano, who has sung in grand opera in Europe and America; Marjorie Squires, opera and concert contralto; Graham McNamee and others.

IDA HAGERTY-SNELL

Avis Allen, assisted by Nell Justineau, soprano, gave a program at the New York studio of Ida Hagerty-Snell on June 23. Miss Allen, who has been studying voice, piano and public speaking with Mme. Hagerty-Snell, offered examples of all these subjects. She played five piano numbers from Beethoven, Haydn and Chopin, sang nine songs and gave three readings. Her singing is enjoyable for excellent tone, enunciation and phrasing; clear execution and interpretation mark her piano playing; while her reading is sincere and free from mannerisms. Miss Justineau contributed several songs, displaying vocal talent and engaging personality.

On June 30 Mme. Hagerty-Snell presented another musicale whose participants were Marie Cellai, Adele Major-Davenport and Sarah Schnitman. Mme. Cellai revealed pleasing coloratura gifts, Mrs. Major-Davenport was heard to advantage in the aria from Samson and Delilah, and Miss Schnitman delighted her friends with her singing of songs for contralto, among them an arrangement of her own of Ravel's Pavane, with words by her brother, William Snaith.

L.

ELSA KAREN

LONDON.—A recital by a group of Elsa Karen's pupils was given at Lady Swaythling's house on June 21 before a distinguished and enthusiastic audience, which included the Dowager Lady Swaythling, Lady Mary Swaythling, Mrs. Rose Morley, Mrs. Margot Holmes, Baroness de Bush, Comtesse Cippico, Lady Arnold, Miss Matsudaira, and several noted musicians.

The playing of Mme. Karen's students was remarkable for their fine interpretations, quality of tone, rhythm and technic. Among the artist pupils, two stood forth: S. Kiuchi, whose playing of Scarlatti and the Mozart sonata for two pianos (with Mme. Karen) was a delight, and G. Gover, whose performance of the Bach-Busoni Toccata in D minor, and Petrushka by Stravinsky were impressive. The concert fully reflected Mme. Karen's sound principles of instruction.

M. M.

LA FORGE-BERÚMEN

The weekly La Forge-Berúmen broadcast was heard over the Columbia network on July 13. Orsola Pucciarelli, coloratura soprano; Evelyn White, pianist, and Frank La Forge, composer-pianist, presented the program. Miss Pucciarelli opened with the Shadow Song from Dinorah. She negotiated the vocal gymnastics demanded by this aria with accurate ease, singing with a voice of beautiful quality. Later in the program a group of La Forge compositions gave this young artist an opportunity to reveal her capabilities in song literature. Mr. La Forge provided his usual flawless background as accompanist. Miss White gave pleasure with two groups of piano compositions. She has a technic that fulfills all requirements.

B.

Organists to Receive Free Tuition

Organists have the opportunity of free tuition under Dr. William C. Carl at the Guilmant Organ School, New York, for the season 1933-34. Four free scholarships are offered by the Hon. and Mrs. Philip Berolzheimer to talented organists between the ages of sixteen and thirty, who have not the funds to pay for the tuition of the school. The scholarship includes the organ under Dr. Carl; choir conducting under Hugh Ross, conductor of the Schola Cantorum; worship and music under Dr. Moldenhawer, and active membership in the master class under Mr. Nevins. The examinations will be held September 29, at nine o'clock. For full information address, Registrar, Guilmant Organ School, 51 Fifth Avenue, New York.

Pollikoff and Ensemble Appear Over WEAF

Max Pollikoff and his ensemble broadcast an unusual and interesting program of chamber music over WEAF on July 9. Included in the list were a number by Wagner for clarinet and string quartet, Guion's quintet for woodwinds, and other novelties, and Mr. Pollikoff played the adagio from Bruch's G minor concerto. Adept performance and discriminating musicianship characterized these presentations, and Mr. Pollikoff and his group offered interpretations of color and vitality. They were heard in another program on July 16, and are to continue these broadcasts indefinitely over the same station.

M. L. S.

Martha Baird Plays with Gordon String Quartet

Martha Baird, pianist, appeared with the Gordon String Quartet in the Cesar Franck quintet on July 9 at Music Mountain, Conn. Miss Baird is engaged for two more appearances at these Sunday concerts in August, to play the Die Forelle quintet of Schubert and the Debussy sonata for violin and piano with Jacques Gordon.

Bartlett and Robertson Come in December

Ethel Bartlett and Rae Robertson, the English two-piano specialists will open their next season in this country on December 26 as soloists with the New York Philharmonic Orchestra. During November they will play with the Residentie Orchestra at the Hague and with the Scottish Orchestra in both Glasgow and Edinburgh.

International Council of Women Hear Concerts

CHICAGO.—The International Council of Women meeting at the Palmer House here, July 16 to 22, devoted several sessions to music. Mrs. Ruth Haller Ottaway is chairman of music for the National Council of Women of the United States and international music representative on the arts commission of the International Council.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Maria Alliegro
Albert Alimoney
American Foundation
Madge Amicone
William Arkwell
B. H. Arnold
Ilinke Barcus
Jean Barondess
Harold Bassett
Anna Beese
Nina Bolmar
Helen Bretz
Ted Brewer
Herbert A. Burgtorf
Genevieve Cadle
Leonida Coroni
Reba Dale Corder
Vincent Czerwinski
Victor Damiani
Buddy Daniels
Vernon D'Arnalle
Harold De Grosse
Jean De Valor
Elsie De Young Eggman
Hy Eilers
Frida Englehardt
Ralph Errolle
Lois Ewell
Theodore Feimann
John Fink
Blanche Foote
Carl Friberg
S. Golub
Jacques Gottlieb
Julius Gutman
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Eva Leone
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Eva Liminana
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Oscar Nicastro
Tina Paggi
Arturo Papalardo
Mario Paris
Frederick Perrson
Julian Pollak
Pedro Pons
Walter Priestley
Albert Rappaport
Martin Ross
Marden Rozerskii
Elizabeth Santagano
Michel Schiapiro
L. Sepulveda
Umberto Sorrentino
Elida Sutton
Hans Taenzler
Lou Tellegen
Ofelio Tello
Alberto Terrasi
Emilio Vaccaro
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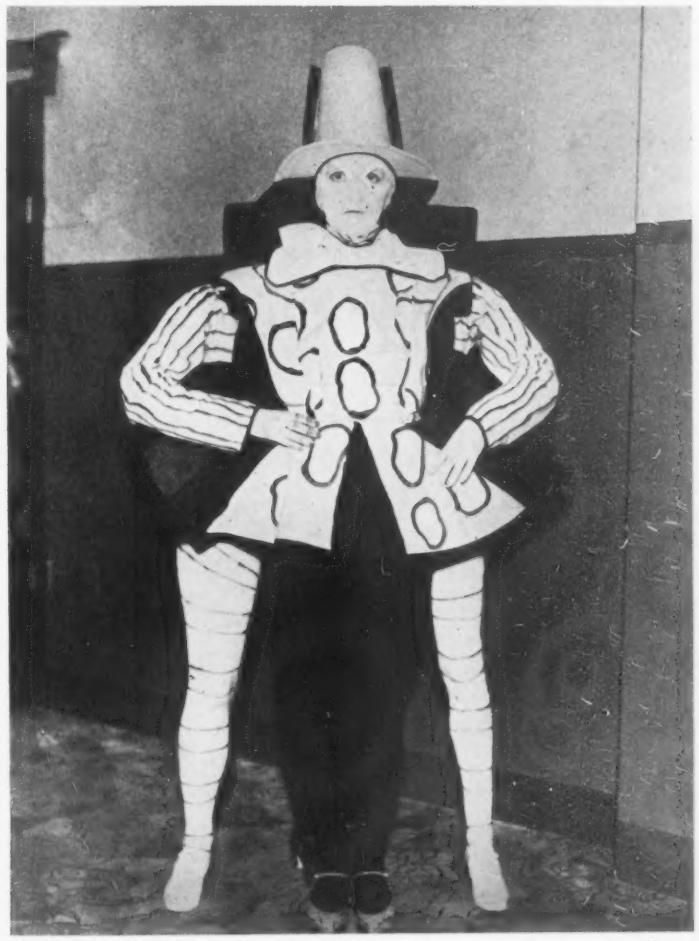
MARIE MILLER,
harpist, is teaching at the Juilliard Summer School. Following the close of the session she will go to Maine for six weeks.

ANTONIO LORA,
concert pianist and teacher, sails for Scotland on the SS. Tuscania on July 29, and will be the guest at Kinnordy of Mr. and Mrs. Joseph P. Grace during the month of August.



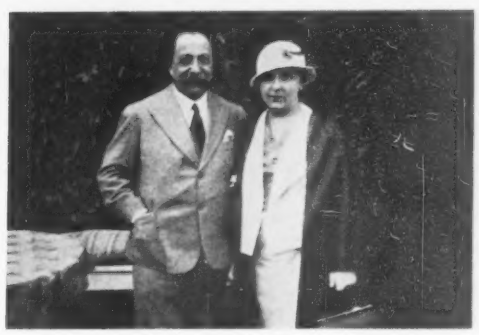
MARIONETTE IN MOTLEY,
as staged at the Radio City Music Hall, New York. The stage version of this piano piece by Morton Gould, young composer and pianist, who is a member of the Radio City Music Hall Orchestra, was held over on the bill a second week. The costumes were painted with radium paint and the dance was performed on a dark stage. Marionette in Motley is published for piano solo and for orchestra. (Cosmo-Sileo photo.)

THE HILGER TRIO,
Maria, violinist; Elsa, cellist, and Greta, pianist, with John D. Rockefeller, following a concert given for him in Lakewood, N. J. As an encore, Mr. Rockefeller requested the Träumerei, which, he said, took him back seventy-seven years when he himself played the violin. He expressed his intention of attending the next New York recital of the trio. (Photo by Ladd.)

ALFREDO CASELLA (left) and WILLEM MENGELBERG
at the recent Festival of the International Society for Contemporary Music in Amsterdam.

EDNA BREYMAN,
American dancer, in front of the Casino of St. Raphael on the French Riviera, where she has been giving dance recitals.

ARNOLD BAX'
oboe quintet was played at the Malvern (England) Festival on July 23 by Leon Goossens and the Griller String Quartet.



PIERRE MONTEUX
with Mme. Monteux at the International Festival, Amsterdam.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by De Gaston

HENRY HADLEY

Appeared as Guest Conductor of the San Francisco Symphony Orchestra